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1821 beginning Sept. 24, complete vol.
1822 complete
1823 "
1824 "
1825 lacks Mch. 17, & Mch. 21
1826 " all before July 1, and all after Oct. 6,
1827 lacking
1828 " all before Sept. 10 and all up to Oct. 1.
Have Oct 1. to End of year.
1829 " nos. 2449 (Oct. 17), 2507 (Dec. 24)
1830 " " 2513 (Jan 1), 2514 (Jan 2), 2531 (Jan 22), 2533 (Jan 25), 2558–2560 (Feb 23–25),
2605 (Apr 20), 2606 (Ap 21), 2608 (Ap 23).
1831 complete
1832 "
1833 "
1834 lack no. 3959 (Aug 26) [no. 4016 (Oct 31) imperfect.]
1835 lacks Jan. 11, 12, Mch. 28, (nos 4077, 4142)
" 4185 (May 19) 4192 (May 27) 4211 (June 18) 4262
(Aug. 15) lack all after Aug. 31, 1835
1836 lacks all before June 1, 1836. have remainder of yr.
1837 " Sept. 30, & Dec. 30.
1838 lacks April 20, Aug. 21, Sept 10, Nov. 16.
1839 lacks March 23, April 1, June 8, 1839.
1840 " Aug. 25, Nov. 6, Nov, 27, 1840
1841 complete.
1842 " gap.
1873 have July 2, to End of year. lacks 1st half of the year, 1873
1874 complete
1875 "
1876 "

THE

THEATRICAL

Observer.

"Nothing extenuate nor set down aught in malice."

VOL I.

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TO THE MARQUIS OF WORCESTER, M. P.

&c. &c. &c.

My Lord,

As a distinguished Patron of the Drama, we presume to dedicate to your Lordship, the First Volume *of this* petite *Work, whose chief claims to notice we have endeavoured to found on the united bases of utility and amusement.*

We have the honor to be,

My Lord,

Respectfully,

Your Lordship's

Most obedient Servants,

The Editors.

Nov. 12, 1821.

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THE

Theatrical Observer.

"Nothing extenuate nor set down aught in malice."

No. 1. MONDAY, Sept. 24, 1821. *Price 1d.*

TO THE PUBLIC.

THE most pleasing duty we can first discharge, (and one in which we are sure our readers will sympathize,) is that of returning our best thanks to all who have honored with their patronage this publication; and we are proud to state that it has already received the support of no less than 1000 persons. Yet on ushering it into the world, (even with *such* recommendations) we feel all the sensations which agitate the bosoms of Mamas' on the first *entrée* of a fovourite Miss;—yet like *her* our *fears*, are balanced by our *hopes* and *pride*:—So bidding her adieu we consign her fate to the care of that society, which is too polite not to *extol* her accomplishments, and too well bred to notice her imperfections.

COVENT GARDEN.

THIS THEATRE opens to-night for the first time this season, and as the Bills announce, with considerable improvements and embellishments; the play (with much good taste) selected for the occasion is Hamlet.

Of this play *Dr. Johnson* observes, that "if the Dramas of *Shakspeare*, were to be characterized, each by the particular excellence which distinguishes it from the rest, we must allow to the Tragedy of *Hamlet* the praise of variety. The incidents are so numerous that the arguments of the play would make a long tale. The scenes are interchangeably diversified with merriment and solemnity; with merriment that includes judicious and instructive observations; and solemnity not strained by poetical violence above the natural sentiments of man. New characters appear from time to time, in continual succession, exhibiting various forms of life, and particular modes of conversation. The pretended madness of *Hamlet*, causes much mirth; the mournful distraction of *Ophelia*, fills the heart with tenderness, and every personage produces the effect intended, from the apparition that in the first act, chills the blood with horror, to the fop in the last that exposes affection to just contempt. It may be objected that of the feigned madness of *Hamlet*, there appears no adequate cause, for he does nothing that he might not have done with the reputation of sanity. He plays the madman most when he treats *Ophelia* with so much rudeness which seems to be useless and wanton cruelty. *Hamlet* through the whole piece is rather an instru-

ment than an agent; after he has by the stratagem of the play convicted the king, he makes no attempt to punish him, and his death is at last affected by an incident which *Hamlet* had no part in producing; the catastrophe is not very happily produced, the exchange of weapons is rather an expedient of necessity than a stroke of art."

HAY-MARKET.

We went on Saturday evening to this Theatre to witness for the first time, the new play of Match Breaking, and we confess that our expectations were much excited by the account we had heard of it;—yet though we were pleased and amused, our anticipations were far from being fully realized. The Comedy is very barren, both of incident and plot the latter common, rather inconsistent, and deficient of those novelties and *dénouements* which surprise, and keep on the alert the imagination of the spectator. There are two or three amusing situations produced by a coterie of politicians which excited much laughter;—but we conceive that the reputation of the play is due chiefly to the exertions of Mr. Jones (as Soloman,) whose quaint and peculiar vivacious style of acting obtained for him, the warmest approbation of the audence, and in our estimation for the piece, its proclaimed merits. The other characters were well sustained, though not strikingly so. We thiuk Mr. Terry was deficient in a situation which might have produced effect; when in the disguise of Professor Hoffman his orders are openly and positively disobeyed by Edgar, (Mr. De Camp,) although knowing him to be his Soverign, upon which the latter casting aside his assumed habit, and advancing with all the dignity of offended Majesty, utters these words, "Your Prince commands it;" we think Mr. T. failed here to produce that effect which the situation admits of, and conseqently lost one of the *few* opportunities which presented themselves in this character of rendering it conspicuous.

The music in the piece is good, and a very sweet duet, ('Tis Love) between, Miss R. Corri and Mrs. Baker, was most deservedly encored. The Entertainments concluded with the Marriage of Figaro, but which being announced for repetition to-night, we shall convey our observations on it in our next.

In the course of the Opera, on Saturday, Mr. Tayleure introduced two airs on the *pandean reeds*, which he played with great taste, and received applause; yet we confess, we would willingly have dispensed with his performance thinking it derogatory to the Theatre; and the lovers of the Drama and of Mozart would feel little pleasure at hearing a performance on the Pandean Reeds, (or Jews Harp,) amongst music so divine, as that in the Marriage of Figaro.

We regret that the house was not so full as we expected it would have been from the deserved popularity of Mr. Jones, whose benefit it was.

Theatre Royal,

Covent Garden.

This Evening will be performed the Tragedy of

HAMLET.

Claudius.....Mr. CHAPMAN.
Hamlet..... .....Mr. YOUNG.
(His first Appearance for three Years.)
Polonius..... Mr. BLANCHARD.
Laertas.....Mr. ABBOTT.
Horatio.....Mr. CONNER.
Rofencrantz.....Mr. COMER.
Guildenstern..... .... Mr. HUNT.
Osrick.....Mr. FARLEY.
Marcellus.....Mr. KING.
Bernado.....Mr. JEFFERIES.
Francisco.....Mr. CRUMPTON.
Friar.....Mr. NORRIS.
Actors, Messr. Mears and Atkins.
1st Gravedigger, Mr. EMERY, 2nd do. Mr. BARNES.
Ghost of Hamlet's Father.....Mr. EGERTON.
Ophelia.....Miss FOOT.
Gertrude...Mrs. FAUCIT, Actress...Mrs. CONNOR.

To which will be added the Melo-Dramatic Romance, of

UNDINE;

Or, the Spirit of the Waters.

The Overture and Music by Mr. WARE.
Sir Hulbrand of Ringstetten, Mr. ABBOTT,
Seneschal of the Household, Mr. BARNES,
Walter (*a Fisherman*)..... Mr. BLANCHARD,
Undine *(an Orphan)*..... Miss E. DENNETT,
Bertalda..... Miss SHAW,
Bridget *(Walter's Wife)*... Mrs. DAVENPORT,
Agatha *Bertalda's attendant* Miss E. GREEN,
Servants of the Castle, Mesds. Coates, Grimaldi, Sexton, Mears, Chipp, Herbert, Hibbert, and Keating.
Spirit of the Waters.
Kuhleborn, (*the Water King*) Mr. FARLEY,
Gyblin (*the Goblin Sprite*) Mr. GRIMALDI, Jun.
The Rosicrucian Seer..... Mr. CHAPMAN.
First Spirit....Mr. COMER, Second Spirit Mr. MEARS,
First Nymph..Miss LOVE, 2nd Nymp. Miss BEAUMONT,
Third Nymph.....Mrs. STERLING.

Doors will be opened at half past 6, the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be Performed an Opera in 3 Acts, call'd

THE MARRIAGE OF FIGARO.

Count Almaviva.....Mr. BAKER.
Fiorelli.....Mr. LEONI LEE.
Figaro..... .....Mr. DECAMP.
Antonio.....Mr. TAYLEURE.
Cherubino .....Mrs. CHATTERLEY.
Basil.....Mr. BROUGH.
Notary.....Mr. EBSWORTH
Sebastian.....Mr. HENRY.

Principal Dancers,, Mr. ST. ALBIN & Miss GARBOIS.
Who will dance A SPANISH BOLERO.

The Chorusses and Dances by Messrs. Wilson, Vaughan, Moor, Hemes, Willoughby, &c.
Messdms. Kendall, Elliot, Smith, Henry, Gear, Bates, M. Bates, Ebsworth, Fairbrother, &c.

Countess Almaviva.....Miss. CAREW
Susanna.....Miss. R. CORRI.
Barbarina ....Mrs. GARRICK.
Marcellina.....Mrs. COVENEY.

Previous to which, a Comic Sketch, in One Act, call'd

THE ACTRESS OF ALL WORK.

Manager.....Mr. WILLIAMS.
Frederick (his son).....Mr. BAKER.
Maria, (an Actress of Provincial celebrity).....Mrs. TAYLEURE.
Bridget, (a Country gawky).....Mrs. TAYLEURE.
Flourish, (a first-rate London Actress, Cousin to Briget).....Mrs. TAYLEURE.
Goody Stubbins.....Mrs. TAYLEURE.
Lounge.....Mrs. TAYLEURE.
Mademoiselle Josephine..... Mrs. TAYLEURE.

To conclude with

THE WEDDING DAY.

Lord Rakeland.....Mr. BAKER,
Sir Adam Contest.....Mr. TERRY.
Mr. Milden.....Mr. COATES.
Mr. Contest.....Mr. COVENEY.
Mrs. Hamford, Mrs. KENDALL. Hannah, Miss SMITH.
Lady Contest, Mrs. CHATTERLEY.

Doors open at 6 o'Clock, and the Performance to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change,
Who has it served, at *an early hour, each morning*, at the houses of those who favor him with their orders.

THE
Theatrical Observer.

"Nothing extenuate nor set down aught in malice."

No. 2. TUESDAY, Sept. 25, 1821. *Price 1d.*

COVENT GARDEN.

WE hail with delight the return of Mr. Young to this Theatre, as his sterling merits may contribute to support the tottering fabric of legitimate Drama; his genius and talents enable him to embody all the ideas and beauties of his author, and though we deem that his delineations are sometimes feeble and deficient of that *expression* which should strike them forcibly on the imagination of his auditor, yet there is a chasteness in his general style, which never fails of arresting the attention and feelings of all who see him.

Thus it fares with the regular and classical efforts of art, that they grow upon the taste of the spectator and acquire a higher relish at each repetition, while those caresses which are obtained by tricks and knacks of what is called knowledge of stage effect, diminish on re-examination, and fade at last into oblivion. Why Mr. Young's efforts strike with a peculiar power, and produce so brilliant an effect, is, that they are all consonant to the character, to pourtray which they are exerted; they are its *natural* shoots, and not grafts of a foreign and heterogeneous growth. The forces of the poet and actor *concur* instead of clashing, and each shines the more brightly, and steadily, by never sparkling at the others expense. This is that excellence of art at which Hamlet himself instructs the player to aim, that temperance in the whirlwind of passion which gives smoothness to the whole, that unity, which reconciles the various tints, and harmonizes them all in the general tone of the picture.

The play was announced for a repetition on Monday next amidst great applause. The House was very full, and two new private boxes have been added to the second circle.

The performances concluded with Undine. *These* entertainments we view with a jealous eye, and blush to believe, that a polished and enlightened public is premitting such pieces to occupy that attention, which should be bestowed on the legimate drama.

HAY-MARKET.

THE Marriage of Figaro was performed at this Theatre last night. It is a translation from the Italian opera of the same name by Mozart, which latter was taken from a French

piece by Mons. Beaumarchais: Mozart was by birth a German, born at Salzburgh in 1756, and died in 1791. The plot of this piece has long been before the public (previous to the adaption, by Mr. Bishop, of the opera to our stage) under the title of the "Follies of a Day;" and though the original suffered much in its translation, many beauties in it, being sacrificed to accord with the peculiarities of those who were to sustain the principal characters, it has nevertheless attractions enough, to render it under its present appearance delightful to those who recollect it, even in its purer state.

Mozart may really be considered as the Shakspeare of Italian theatrical musicians, and the extraordinary combination of dramatic and harmonious effects in the music, which becomes a vehicle for the conveyance of passion and character to the ear of the auditor, is but faintly pourtrayed on *our* Stage, when our singers accustomed but to the harmony of sounds which convey little other meaning than that of softness, wildness, and rapidity, find themselves ill calculated to embody with music, *dramatic* figure, passion and effect.—There appears to have been much attention bestowed upon the production of this opera at the Hay-Market; the chorusses are excellent, and Miss R. Corri sang with considerable effect; we know not how long this lady has been upon the Stage, but we think, that as a singer, and *singing* actress, she promises much; the middle tones of her voice are very sweet, the upper ones weak and sometimes unmelodious, though as apparently conscious of this, she seldom makes an exertion to to produce with them any *great* effect, but by a happy art, blends their weakness with a pleasing taste. Miss Carew sustained with propriety the character of Almaviva's Countess, and by her execution and science (we cannot say *voice*, for this lady's is far from being agreeable) sustained with eclat her share of the compound music, and sang with considerable effect a very fine song in the scene previous to that which concludes the piece.

The most material character (both musical and dramatic) in the piece, is Figaro, and one which requires great musical and theatrical abilities in the performer who sustains it. Its importance in the piece is manifest, for there is scarcely a striking situation in it which depends not chiefly upon him; Mr. Decamp played the part, and we never saw either a worse conception, or a more vulgar delineation of a character; instead of being (like Trappanti) the brisk, sharp, quaint, intriguing, and unlike him, we may say, *polished* Figaro, (for the Count would scarcely have had him continually about his person or assigned to him a distinguished post in his Embassy was he *not*) we should have supposed he had been educated as clown to a ring, or bully to a brothel. He sang with *considerable* effect his part in the finale to the first act. Mrs. Chatterley played Cherubino with much vivacity and truth.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in 3 Acts, founded on one of Mrs. OPIE's tales, called

GERALDI DUVAL.

With Appropriate Scenery, New Dresses, &c.

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Earnest, his Infant Son.....Master J. CARR.
Robber's Boy.....Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant.....Mr. KNIGHT.
Konitz.....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Rolf.....Mr. BROMLEY.
Ethelind, Countess of Altenberg Miss SMITHSON.
Nina, Daughter to Maurice..... .Miss CUBIT.
Ninnette.....Mrs. BLAND.
Barbara, Wife of Sternolf.....Mrs. EGERTON.

End of Act 1. will be introduced a Pas-seul by Miss Tree

After which,

THE CORONATION.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.
In which will be given a New Comic Song,
"*The King and the Coronation Old England and the People.*"
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

MONSIEUR TONSON.

The Principal Characters by
Mr. COOPER Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.
Mr. ISAACS. Mrs KNIGHT, Miss SMITHSON.
And Mrs. BLAND, with a Song.

Doors will be opened at half past 6, the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be Performed, a new Comedy, in 3 Acts, interspersed with Music, called

MATCH-BREAKING;

Or, the Prince's Present.

With New Scenery, Dresses, &c. Principal Characters.
Mr. OXBERRY, (first time)
Mr. TERRY. Mrs. BAKER.
Mr. DE CAMP.
Mr. WILLIAMS. Mr. YOUNGER.
Mr. HAMMOND.
Mr. C. JONES, and Mr. COVENEY.
Mrs. CHATTERLEY.
Mrs. PEARCE, and Miss R. CORRI.

After which a New Comic Piece, in One Act, call'd

MATCH-MAKING.

The Principal Characters
Mr .BAKER. Mr. OXBERRY.
Mr. DECAMP. Mr. TERRY.
And Mrs. CHATTERLEY.

To conclude with the Musical Entertainment of

THE AGREEABLE SURPRISE.

Sir Felix Friendly.....Mr. WILLIAMS.
Compton.....Mr. WARD.
Eugene.....Mr. PAYNE.
Chicane.....Mr. YOUNGER.
Lingo.....Mr. J. RUSSELL.
John Mr. COVENEY. Thomas Mr. HAMMOND.
Cudden, Mr. COATES. Stump, Mr. EBSWORTH.
Laura.....Mrs. GARRICK.
Mrs. Cheshire.....Mrs. PEARCE.
Fringe.....Mrs. COWSLIP.
Cowslip.....Mrs. TAYLEURE.

Doors open at 6 o'Clock, and the Performance to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change.
Who has it served, at *an early hour, each morning*, at the houses of those who favor him with their orders.

THE

Theatrical Observer.

" *Nothing extenuate nor set down aught in malice.*"

No. 3. WEDNESDAY, Sept. 26, 1821. *Price* 1*d.*

DRURY LANE.

ERE we commence the task of criticism, we wish most strongly to impress upon our readers, that our observations are wholly uninfluenced by *private* feelings, which instead of promoting, would if exercised in this cause degrade and injure the *public* capacity we have assumed; quite unconnected either by ties or circumstances, with the individuals we have presumed to criticise, our remarks proceed only from our judgments; if they sometimes are severe, 'tis from the necessity we feel of discharging with *candour* the duty we owe to a *high tribunal.* We know not a nobler, nor to mankind a more beneficial profession than is the Stage, when reared on the foundation of its true merits; but where its efforts are directed to the cultivation of a debased and puerile taste, the man who at each corner preserves our boots from being soiled, is of society a more *useful* member, than he who plays the monkey for our childrens sport. We last night visited Drury-lane, we can only observe on the chief performance that the EYE was never before so dazzled; the principal actors, the *Horses*, performed their parts with more skill than we have seen displayed by many of their rational *relations.* The master *Tailor* merits every eulogium which can be bestowed on him, and indeed, we think he may with much modesty aspire to a pedestal, by Shakspeare's side over the portico. To the *Drill Sergeant* also much praise is due, and we should be guilty of real *ingratitude*, were we not to yield our obligations to that *important* and *distinguished* member of the Theatre, the mechanist—in a few words to the *Horses*, their more enlightened *masters.—Tailors,—Carpenters,—Scene-painters,—Shifters Sergeants.-Property-men* and *Mechanists*, we, as lovers of the *Drama*, offer in the names of all dramatic writers and actors, from Shakspeare to Sheridan, from Henderson to Garrick, our best thanks for the intellectual enjoyments they have for the last *month* or six weeks afforded us at the *Theatre Royal, Drury-lane!* We really sigh when we reflect on what the Stage may shortly become; when this *great national Theatre* is being converted into a *School* for *Scene-painters, Tailors*, and the *training* of *Theatrical Horsemen.* We thought while viewing this gorgeous pageant we beheld the Genius of the Stage cast her drooping eyes on the surrounding *show*, heave a last sigh and quit the sickening scene: well may there be a dearth of Authors—would my Lord Byron write *for* the

Stage, to hear *his* praises coupled with those of *Horses*, *Tailors* and *Painters* but farewell to the *Drama* since our great national Theatres are the mere stock in trade of Theatrical speculators.

The House was exceedingly full.

HAY-MARKET.

The representation, last night, at this Theatre of the play of *Match Breaking*, confirmed us in the opinion we had previously formed of how much its success was owing to the efforts and peculiar style of Mr. Jones's acting. Mr Oxberry, last night sustained the character of Soloman, and altho' this Gentleman *exerted* himself to supply the deficiency occasioned by Mr. J's absence, the proportion which the part in *his hands* contributed to the general effect, as well as the *individual* feeling it excited, were far different from those produced on a previous occasion. Mr. Oxberry is a man of abilities, possessing a perfect knowledge of the stage (an information absolutely necessary for a performer in his line of the profession.) yet still his talents and peculiarities are not of that general description, which will obtain for him much more than toleration out of a certain walk; there is now and then a quaintness in his acting which is pleasing, but too often the pleasure is destroyed by a vulgarity of manner, and an overstrained effort to produce effect. His acting in the Interlude pleased us much, and in such characters as this, we think this Gentleman appears to most advantage. We feel very desirous of seeing Mr. Decamp in a part suited to him, as we do not wish to exercise our judgments too hastily. Mrs. Baker sustained in the play a *male* character, *why* this should be we know not, we cannot impute it to the poverty of the Theatre; and as to any other cause, we beg to assure the Managers, that however *well* this lady played the youth, such transformations contribute little to the respectability of the *profession*, or of the *individuals*. The entertainments concluded with *Match Making*, which we were much pleased with, and though the characters are rather inconsistent, they were well sustained, and produced a good effect. We admire Mr. Terry's Matchem, though we wish he had not introduced some jokes (a-la Munden) which ill corresponded with the former gentleman's *hard* style of acting.

Previous to the commencement of the performance, Mr. Baker came forward to apologize for a mistake in the bills; they announced Match Making as the *first* entertainment, instead of The Agreeable Surprize; but some of the performers in the latter piece conceiving that the pieces were to be represented as *announced*, were not in the Theatre, which occasioned a delay of nearly half an hour. Why, (rather than inconvenience the audience) did they not perform the entertainments as announced?

Theatre Royal,

Covent Garden.

This Evening will be Performed the Tragic Play of

PIZARRO.

PERUVIANS.

Ataliba.....Mr. EGERTON.
Rolla.....Mr. YOUNG.
Fernando.....Master NORMAN.
Orozembo.....Mr. CHAPMAN.
Hualpa.....Mr. BLANCHARD.
Topac.....Mr. C. PARSLOE.
Huscah.....Mr. NORRIS.
Orano.....Mr. MEARS.
Harin.....Mr. HEATH.
Capal.....Mr. SUTTON.
Rima.....Mr. COLLETT.
Cora.....Miss Foote.

Priests, Virgins, Matrons, in the Temple of the Sun.
High Priest.....Mr. TAYLOR.
Messrs. Comer, Douglas, Duruset, George, J. Isaacs, &c.

SPANIARDS.

Pizarro.....Mr. CONNER.
Alonzo.....Mr. ABBOTT.
Las Casas.....Mr. YATES.
Almagro.....Mr. KING.
Davila.....Mr. COMER.
Gonzalo.....Mr. ATKINS.
Valverde.....Mr. HUNT.
Gomez.....Mr. RYALS.
Pedro.....Mr. CRUMPTON.
Sancho.....Mr. LOUIS.
Bernal.....Mr. O'BRIEN.
Pablo.....Mr. VEDY.
Sentinel.....Mr. JEFFERIES.
Elvira.....Mrs. FAUCIT.

To which will be added the Farce of

THE IRISH WIDOW.

St. Patrick O'Neale.....Mr. CONNER.
Whittle.....Mr. EMERY.
Nephew.....Mr. COMER.
Bates.....Mr. CHAPMAN.
Kecksey.....Mr. W. FARREN.
Thomas.....Mr. BLANCHARD.

The Widow Brady, (with the Epilogue song) by a

YOUNG LADY,

(Being her first appearance on this Stage.)

Doors will be opened at half past 6, the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be Performed, a new Comedy, in 3 Acts, interspersed with Music, called

MATCH-BREAKING;

Or, the Prince's Present.

With New Scenery, Dresses, &c. Principal Characters.

Mr. OXBERRY,

Mr. TERRY. Mrs. BAKER.
Mr. DE CAMP.
Mr. WILLIAMS. Mr. YOUNGER.
Mr. HAMMOND.
Mr. C. JONES, and Mr. COVENEY.
Mrs. CHATTERLEY.
Mrs. PEARCE, and Miss R. CORRI.

After which a New Comic Piece, in One Act, call'd

MATCH-MAKING.

The Principal Characters

Mr .BAKER. Mr. OXBERRY.
Mr. DECAMP. Mr. TERRY.
And Mrs. CHATTERLEY.

After which (6th time at this Theatre) an Opera in 3 acts, call'd

TOM THUMB.

King Arthur.....Mr. J. RUSSELL.
The Ghost.....Mr. EBSWORTH.
Lord Grizzle.....Mr- TAYLEURE.
Doodle.....Mr. WILLIAMS.
Noodle.....Mr. HAMMOND.
Tom Thumb.....Miss G. CARR.
Queen Dolladolla.....Mrs. JONES.
Huncamunca.....Mrs. COVENEY.
Glmdalda.....Mr. BROUGH.
Frizzaletta.....Miss SMITH.
Plumante.....Mrs. KENDALL.

Doors open at 6 o'Clock, and the Performance to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change.
Who has it served, at *an early hour, each morning*, at the houses of those who favor him with their orders.

THE
Theatrical Observer.

"*Nothing extenuate nor set down aught in malice.*"

No. 4. THURSDAY, Sept. 27, 1821. *Price* 1*d.*

COVENT GARDEN.

THE Play of Pizarro was adapted by Sheridan, and as belonging to a particular school of dramatic productions, is a piece of much merit, though more fit for *representation* than for *perusal*. The characters are bold and striking—the interest is created from a very proper sentiment—the respect for virtue, exalted amidst dangers and temptations, and the language energetic and figurative, though *sometimes* bombastic and strained, nor possessing the depths of thought, and intricacy of reflection which characterizes works of a higher nature. Yet the plot is interwoven with variety, the characters easily assume a reality from their historical associations, and the moral tendency of the play is such as is likely to awaken the *best* sentiments of the heart, and impart through the feelings of the auditor the kindling beams of enthusiastic virtue.

Mr. Young's delineation of Rolla was beautiful in the extreme, and elicited frequent bursts of applause; his address to the soldiers assembled in the temple was clear and energetic, though his explanation of the advantages their foes offered them, in freeing them from the "yoke of error, and improving their state, &c." was not delivered with that distinctness which *such* a representation *most* required: his resolution of dying with Alonzo, should he prove irresolute, was given with gigantic truth and force; yet in this scene we must notice two conceptions which struck us as being erroneous: when Alonzo utters a fear, that Rolla is urging him to *dishonour*, Mr. Young started back with *dignity* and *indignation*, and questioned "if ever Rolla counseled dishonour;" we think that Rolla, though a highly romantic character, was at this moment too much absorbed in the idea of *saving* his friend, to feel *such* indignation at an observation made under such circumstances, and a mind of so fine a texture, could not feel itself *entirely* free from the imputation, when he afterwards appeals to heaven for pardon for his deception. We think also, that on Alonzo's quitting the cavern, his friend would have been too breathless between hope and fear to express the course of Alonzo's escape so clearly and strongly; but there were some so beautifully *natural* touches in Mr. Y's acting, that they rose above the very thought of criticism.

Miss Foot looked interesting in Cora, though she failed to produce that effect which the varying tendernesses of the female heart so finely delineated in the character, might have

enabled her to do. The performers were in *general* respectable.

The Irish Widow was the Farce for the evening, which introduced as the widow Brady a young lady to this Stage. As we understand that she is rather a novice, we would express our sentiments with much caution: she has a pleasing face and figure, her speaking and singing voices are not good, though her brogue was excessively strong, she is rather vivacious but (candidly confessing ourselves no admirer of the character) we think she sometimes forgot that the widow Brady was a lady, though under assumed habits. Mr. W. Farren's delinea ion of the Old Beau was *rich* in the *extreme*, and obtained the warmest approbation of the audience, with whom this gentleman appears to be a great favourite, and while Comedy still boasts of such actors we will not despair of seeing our hopes realized.

The chorusses in the play were very ill conducted, and we wish Mr. Watson (who presides at the piano) would dispense with using, like a drill sergeant, such energetic motions with his arm.

HAY-MARKET.

The Entertainments at this Theatre presented last night no variety, with the exception of the Afterpiece of Tom Thumb. Mrs. Chatterly played the first female character in Match Breaking, and we did not think that she did that justice to the part, which it might have admitted of; — probably from the tender, and we may say, rather impassioned style of acting necessary in many parts to have done so, being beyond the sphere of her abilities, the *mask* being more *their* symbol, than the *bowl* and *dagger*. In Comedy this lady without producing any *strong* effect, pleases much: her voice is good, her figure interesting, her manners lady-like, and her vivacity sufficient to amuse, though not delight the spectator.

Her character in the Interlude of Match Making did not afford her any great scope; yet she played her part with much vivacity. Mr. Baker sustained the character in this piece, which was before assigned to Mr. Jones, as this arose from necessity, we shall refrain from indulging in any remarks upon it. The first piece was Tom Thumb, a style of entertain ment more calculated to excite the *contempt* of an audience, than to redicule any a peculiar taste or weakness in the Drama. Miss Carr, as the *hero* did all that could be expected of a child, and Mr. Russell, as King Arthur, sung the music with good taste and effect, though for a character so *broad* this gentleman wants fullness of humour. Lord Grizzle, Noodle and Doodle, were made nearly as ridiculous as we ever seen them, though without the satirizeing qualities which almost redeemed the nobleman in the hands of Mr. Liston.

The house was but poorly attended.

Theatre Royal, Hay Market.

This Evening will be Performed, a new Comedy, in 3 Acts, interspersed with Music, called

MATCH-BREAKING;

Or, the Prince's Present.

With New Scenery, Dresses, &c. Principal Characters.

Mr. OXBERRY,

Mr. TERRY. Mrs. BAKER.

Mr. DE CAMP.

Mr. WILLIAMS. Mr. YOUNGER.

Mr. HAMMOND.

Mr. C. JONES, and Mr. COVENEY.

Mrs. CHATTERLEY.

Mrs. PEARCE, and Miss R. CORRI.

This Evening will be Performed an Opera in 3 Acts, called

THE MARRIAGE OF FIGARO.

Count Almaviva.....Mr. BAKER.
Fiorelli.....Mr. LEONI LEE.
Figaro..... .....Mr. DECAMP.
Antonio.....Mr. TAYLEURE.
Cherubino .....Mrs. CHATTERLEY.
Basil.....Mr. BROUGH.
Notary.....Mr. EBSWORTH
Sebastian.....Mr. HENRY.

Principal Dancers, Mr. ST. ALBIN & Miss GARBOIS.

Who will dance A SPANISH BOLERO.

The Chorusses and Dances by Messrs. Wilson, Vaughan, Moor, Hemes, Willoughby, &c.

Messdms. Kendall, Elliot, Smith, Henry, Gear, Bates, M. Bates, Ebsworth, Fairbrother, &c.

Countess Almaviva.....Miss. CAREW
Susanna.....Miss. R. CORRI.
Barbarina ....Mrs. GARRICK.
Marcellina.....Mrs. COVENEY.

After which the Comic Piece of

SYLVESTER DAGGERWOOD.

Sylvester Daggerwood.....Mr. J. RUSSELL.
Fustian.....Mr. WILLIAMS.
Servant.....!.....Mr. EBSWORTH.

Doors will be opened at half past 6, the Play to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change.
Who has it served, at *an early hour, each morning*, at the houses of those who favor him with their orders.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in 3 Acts, founded on one of Mrs. OPIE's tales, called

GERALDI DUVAL.

With Appropriate Scenery, New Dresses, &c.

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Earnest, his Infant Son.....Master J. CARR.
Robber's Boy.....Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant.....Mr. KNIGHT.
Konitz.....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Rolf.....Mr. BROMLEY.
Ethelind, Countess of Altenberg Miss SMITHSON.
Nina, Daughter to Maurice..... .Miss CUBIT.
Ninnette.....Mrs. BLAND.
Barbara, Wife of Sternolf.....Mrs. EGERTON.

End of Act 1. will be introduced a Pas-seul by Miss Tree

After which,

THE CORONATION.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.
In which will be given a New Comic Song,
"*The King and the Coronation Old England and the People.*"
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

MONSIEUR TONSON.

The Principal Characters by
Mr. COOPER. Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.
Mr. ISAACS. Mrs KNIGHT. Miss SMITHSON.
And Mrs. BLAND, with a Song.

THE

Theatrical Observer.

"Nothing extenuate nor set down aught in malice."

No. 5. FRIDAY, Sept. 28, 1821. *Price* 1*d.*

DRURY LANE.

THE Entertainments, last night, presented to the public, at the Theatre Royal, Drury Lane, were of the same *refined* and *intellectual* description, which they have been every evening for the last six weeks at this house; and we understand, that Mr. Elliston means to *retrieve* the fading character of this Theatre, and enlighten the minds of its frequenters, by representing the "*grand entry of his Majesty into the metropolis of Ireland;*"—by the bye, we would hint to the Managers, that at *that* period the *Chinese Jugglers* were in the city, and a very fine *menagerie* of *wild beasts*, which would add much to the *classical* effect of the representation, on the Drury Lane Stage, though we really feel for all the *shows* in this metropolis, and particularly for the Theatrical Booths at *Bartholemew Fair*, for their attractions, profits and privileges, must be very much encrouched upon by this *great Minor Theatre*. No wonder it is becoming unfashionable, for what persons of refined taste or understanding would patronize a Theatre whose entertainments are fit only for children? But a truce with this, let us point out to Mr. Elliston the danger in which he is.—The Theatre Royal, Drury Lane, has ever been looked up to with respect, blended with an almost national feeling of pride, by all persons who estimate the beauties of our dramatic authors, or associate with this house, the fond remembrances of our fathers in the memories of Garrick, Ryder, &c. and of ourselves in the recollections of a Kemble, Munden, Kean, &c.

The respectability, and ultimately the *support* of such a Theatre can only be maintained by the rank in which it is estimated by the higher and middling classes of society;—and we ask the managers, whether it is probable, that *such* persons *will* respect or support a Theatre, which produces entertainments fit only for a *minor* place of amusement. These productions may prove of *present* attraction, but cannot be a lasting one; but will (when the novelty has ceased) expire with indilable discredit and disgrace to the establishment.—Experience should teach them that such amusements are not only *more* expensive than *rational* ones, but require an *unbounded* variety to support them; as in such scenes the *mind* has no resource, and of the splendour, the *eye* soon *palls*.—Were they to hold out *liberal* and *secure* encouragement to

authors—were they to cultivate a description of entertainment, the study of which would produce good actors;—revive old plays—banishtheir pantomimes, 'till our children's festivals at Christmas; the Drama would again shine forth in its pristine excellence, men of family and education would not scruple at adopting a profession, which would then become respectable, and the Managers would be the gainers, by an improvement, which would render dramatic literature indebted to them for the changes.

HAY-MARKET.

The performances last night commenced with Silvester Daggerwood, which character was sustained by Mr. Russell, some of whose imitations were good, but we think him upon the whole very inferior in the part to Mr. Yates. Match Breaking appeared to afford the audience much entertainment, though neither the repetitions nor the changes in the cast of it in the least degree altered our opinion of its merits as a theatrical production; and Mr. Oxberry appears to all the disadvantage, resulting from the first and favourable impression we conceived of Mr. Jones, in the character of Soloman. Much praise is due to the Managers for the excellent manner in which the Opera of Figaro is produced at this Theatre; the music is admirably executed, and it is but justice to Mr. Decamp (though we do not at *all* admire his *acting* the part) to again notice how much effect he gave to the finale of the first act.

Mr. Baker played the Count most respectably, though he was guilty of an inconsistency in the first act, by leading forward two of his domestics before all his servants, and while the former were singing, he tenderly bent over them, with his arm sometimes round one of their waists.

Some gentlemen in the Boxes conversed very loud during the performance, which is an indulgence highly indecorous and rude. The Boxes of this Theatre are very incommodious, and unpleasantly remind us of an observation made in the Gallery of the New Dublin Theatre by one of the Gods, who objecting to the smallness of the Gallery, said, among other inconveniencies arising from it, that if a man's *friend* affronted him, there was not sufficient room to knock him down.

☞ The former numbers will be again reprinted, being the wish of several persons, who are anxious to have complete sets.

Theatre Royal,

Covent Garden.

This Evening will be performed the Comedy of

THE BEUX STRATAGEM.

Aimwell.....Mr. ABBOTT.
Sir. C. Freeman...Mr. COMER
Archer.....Mr. JONES.
Sullen.....Mr. BLANCHARD.
Foigard.....Mr CONNOR.
Boniface.....Mr. YATES.
Gibbet.....Mr. EMERY.
Hounslow.....Mr. ATKINS.
Bagshot.....Mr. JEFFERIES.
Scrub, Mr.....MEADOWS.
(From the Theatre Royal Bath, his first appearanceon.)
Lady Bountiful....Mrs. DAVENPORT.
Mrs. Sullen.....Mrs. DAVISON.
Durinda.....Miss BEAUMONT
Cherry.....Miss. FOOTE.
Gipsey.....Miss E. GREEN.

To which will be added, the Dramatick Romance of

ALADDIN.

Aladdin.....Miss FOOTE.
Cham of Tartary....Mr. CHAPMAN.
His Vizier.....Mr. CROMPTON.
Vizior's Son.....Mr. J. S. GRIMALDI.
Abanazar..... ...Mr. FARLEY.
Kazac (his slave).....Mr. GRIMALDI.

Citizens of Cham Tartary. Messrs. Atkins, George, &c.

Princess.....Miss SHAW.
Amrou and Zuma.....Miss Green & Boden.
Zobayad.....Miss E. DENNETT.
Widow Mustapha.....Mrs. DAVENPORT.
Geni of the Ring.....Miss E. BODEN.
Geni of the Air.....Mr. JEFFERIES.
Geni of the Lamp.....Mr. LEWIS.

Doors open at 6 o'Clock, and the Performance to begin at 7.

Theatre Royal, Hay Market.

This Evening will be Performed, a new Comedy, in 3 Acts, interspersed with Music, called

MATCH-BREAKING;

Or, the Prince's Present.

With New Scenery, Dresses, &c. Principal Characters.

Mr. OXBERRY,
Mr. TERRY. Mrs. BAKER.
Mr. DE CAMP.
Mr. WILLIAMS. Mr. YOUNGER.
Mr. HAMMOND.
Mr. C. JONES, and Mr. COVENEY.
Mrs. CHATTERLEY.
Mrs. PEARCE, and Miss R. CORRI.

To which will be added, the Comic piece, called

LOVER'S QUARRELS.

Carlos.....Mr. BAKER.
Sancho.....Mr. J. RUSSELL.
Leonora.....Miss BOYCE.
Jacintha.....Mrs. TAYLEURE.

Will be performed the Opera of

FONTAINBLEAU.

Lord Winlove.....Mr. LEONI LEE.
Sir John Bull.....Mr. WILLIAMS.
Colonel Epaulette.....Mr. DECAMP.
Squire Tallyho.....Mr. OXBERRY.
Lackland.....Mr. BAKER.
Henry.....Mr. PAYNE.
Lapoche.....Mr. J. RUSSELL.
Robin.....Mr. EBSWORTH.
George.....Mr. YOUNG.
Robert.....Mr. C. JONES.
French Innkeeper.....Mr. COATES.
Lady Bull.....Mrs. PEARCE.
Rosa.....Miss CAREW.
Miss Dolly Bull.....Mrs. TAYLEURE.
Celia.....Miss R. CORRI.
Mrs. Casey.....Mrs. JONES.
Nannette.....Mrs. BAKER.

Doors will be opened at half past 6, the Play to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change.
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THE

Theatrical Observer.

"Nothing extenuate nor set down aught in malice."

No. 6. SATURDAY, Sept. 29, 1821. *Price 1d.*

COVENT GARDEN.

The Beau Stratagem was last night performed at this Theatre; this Comedy is from the pen of Farquahar, the incidents in it are various, the characters well drawn, and the dialogue lively and sometimes highly poetical; though abounding in gross expressions and ideas, which, on reference to plays of this, and of an earlier date, seem to be the style generally adopted by authors, and consequently relished by audiences of those periods; yet no longer in our days permitted to offend the ears of modesty, or transgress the limits of propriety. Many parts of Mrs. Sullen's character are highly dangerous and indelicate, though expunged with very proper feeling on last night's representation, and left a convincing proof that banishing from the piece such compliances with depraved tastes does not in the least degree detract from the play's beauty, humour, or excellence.

The moral of this play is far from being good, as the leading characters are nothing more than *gentlemen adventurers*, who would, in the present unromantic period come nearly within the meaning of the *Swindling* Act.

Mr. Meadows of the Bath Theatre made his first appearance last night at this Theatre, in the character of Scrub. This gentleman seems perfectly acquainted with the *business* of the part, which forms a very essential portion of the character, and in this without having recourse to grimace or buffoonery he very happily succeeded; his *acting* was *fair* and *correct*, but without *point* or *expression*, and he judiciously chose a character which, theatrically speaking, almost *acts itself*: he produced a very good effect in the scene where he is alarmed by thieves, and upon the whole, without considering his performance as great, we feel much inclined to deem it highly respectable.

Mr. Jones played the character of Archer, though we do not think it is this gentleman's *happiest* effort, and he failed to mark *the* distinction between the gentleman *when* resumed, and the servant when assumed:

Mr. Abbot was *respectable (and no more)* in the character of Aimwell.

Mr. Emery played Gibbett with his usual strength and just conception of character: but we must fain remark even upon this, that Gibbett was too experienced, to betray *such* agitation and anxiety at Aimwell's (mere tho' pertinent) enquiries

which he must have expected from a stranger, as Aimwell must either have been blind to Gibbett's character, or *he* be a mere *novice* in his profession.

Mrs. Davison, played the character of Mrs. Sullen, with much judiciousness. The rest of the characters were respectable: the House was well attended, and the entertainments afforded much amusement. The struggles between the heroes and the the thieves, were managed more in a Theatrical—than in a natural manner, for the parties seemed very unwilling to come to a close combat, 'till the audience stimulated their valour by a few hisses.

HAY-MARKET.

The Opera of Fontainbleu was performed last night, and does not diminish the reputation this Theatre has obtained, for the excellence of its musical productions. The piece, independent of the music is highly entertaining, and rather an able satire upon the characteristic follies of ourselves, and of our French neighbours. The characters are rather *outre*, but lively and entertaining; though we could almost apply the same observation to the shirtless hero of *this* piece, that we have done to the *honorable* ones of the former play, that it is well for both of them that the same act was not during their adventures in existence, as otherwise they might most unheroically have concluded their career in the Cold Bath Fields prison.

Mr. Leoni Lee sang with much good taste.

Mr. De Camp played Colonel Epaulette, in a very finished manner; we are happy to yield our praise to this gentleman, by saying, that we never saw the character better acted.

Mr. Oxberry's Tallyho, was nothing like the sporting, blunt, English Squire but in appearance.

The House was not very well attended.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in 3 Acts, founded on one of Mrs. Opie's tales, called

GERALDI DUVAL.

With Appropriate Scenery, New Dresses, &c.

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Earnest, his Infant Son.....Master J. CARR.
Robber's Boy.....Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant.....Mr. KNIGHT.
Konitz.....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Rolf.....Mr. BROMLEY.
Ethelind, Countess of Altenberg Miss SMITHSON.
Nina, Daughter to Maurice.....Miss CUBIT.
Ninnette.....Mrs. BLAND.
Barbara, Wife of Sternolf.....Mrs. EGERTON.

End of Act 1. will be introduced a Pas-seul by Miss Tree.

After which,

THE CORONATION.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.
In which will be given a New Comic Song,
"*The King and the Coronation Old England and the People.*"
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

MONSIEUR TONSON.

The Principal Characters by

Mr. COOPER Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.
Mr. ISAACS. Mrs KNIGHT. Miss SMITHSON.
And Mrs. BLAND, with a Song.

Doors will be opened at half past 6, the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be Performed, a new Comedy, in 3 Acts, interspersed with Music, called

MATCH-BREAKING;

Or, the Prince's Present.

With New Scenery, Dresses, &c. Principal Characters.

Mr. OXBERRY,
Mr. TERRY. Mrs. BAKER.
Mr. DE CAMP.
Mr. WILLIAMS. Mr. YOUNGER.
Mr. HAMMOND.
Mr. C. JONES, and Mr. COVENEY.
Mrs. CHATTERLEY.
Mrs. PEARCE, and Miss R. CORRI.

After which an Opera in 3 Acts, called

THE MARRIAGE OF FIGARO.

Count Almaviva Mr. BAKER. Fiorelli Mr. LEONI LEE.
Figaro....Mr. DECAMP.
Antonia Mr. TAYLEURE. Cherubino Mrs. CHATTERLY.
Basil Mr. BROUGH. Notary Mr. EBSWORTH.
Sebastian....Mr. HENRY.
Principal Dancers, by Mr. ST. ALBIN & Miss GARBOIS,
Who will dance a SPANISH BOLERO,
The Chorusses and Dances by Messrs. Wilson, Vaughan, Moor, Hemes, Willoughby, &c.
Messdms. Kendall, Elliot, Smith, Henry, Gear, Bates, M. Bates, Ebsworth, Fairbrother, &c.
Countess Almaviva Miss CAREW. Susanna Miss R. CORRI.
Barbarina Mrs. GARRICK. Marcellina Mrs. COVENEY.

The whole to conclude, with the Comic Piece of

SEEING IS BELIEVING.

Sir Credule.....Mr. WILLIAMS.
Sceptic Mr. YOUNGER. Captain Nightshade Mr. BAKER
Simon Mr. J. RUSSELL. Porter Mr. COATES.
Miss Di.....Mrs. YOUNG. Kitty....Mrs. JONES.

Doors open at 6 o'Clock, and the Performance to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change.
Who has it served, at *an early hour, each morning*, at the houses of those who favor him with their orders.

THE

Theatrical Observer.

"Nothing extenuate nor set down aught in malice."

No. 7. MONDAY, Oct. 1, 1821. *Price* 1*d.*

DRURY LANE.

"*Geraldi Duval—The Coronation*, and *Monsieur Tonson.*" "*Soup* for *breakfast*, *soup* for *dinner*, and SOUP FOR SUPPER;"—but as this soup *maigre* has been made palatable to the unrefined stomachs of the *managers*, the lovers of more *intellectual* dishes have but two resources left—the accommodation of their appetites to the former fare, or the necessity of indulging in neither; a hard resource for those who wish to live. But in thus directing our observations so *pointedly* against the *entertainments* of this Theatre, we assure our readers and the Managers, that we are influenced by no *party* feelings, nor by a single motive unconnected with that which we in our Prospectus stated would regulate this Work—the *desire* of seeing the Drama in its undefiled and proper state, how far this Theatre has *advanced* it, our readers themselves can judge:—not that we expect Managers would become *Patriots*, and sacrifice their *present* gains to the *support* of their profession (though we are convinced the change would ultimately prove to them most beneficial) but that we are roused when we behold one of the two principal Theatres not satisfied with *degrading* itself for *six weeks*, promises a *repetition* of such *spectacles* and *buffoonery*, with which the town must now be surfeited, and will encourageingly embrace the prospect of again returning to its more *rational* amusements. We complain of the deficiency on our London boards of *leading* characters, (*female* ones particularly) but what actress will devote her *study* to the higher walks, when her *employments* are in the lower ones? This perverted taste Aristophanes loudly complains of, and this perverted taste ultimately distroyed the Athenian Theatre and its effects. Let us endeavour to analyse this species of entertainment, which now is sanctioned by the public, and defiles our boards:—*In language—bombast—and nonsense—in acting—fierce looks, starts, dreadful oaths, grinding of teeth, rolling of eyes, roaring like thunder,—then suddenly making a transition to a plaintive or an unintelligible strain. An interesting young man, looking pathetic,—a captiviting female uttering shrieks—a murderer roaring for vengeance, and, at the moment of gratification, receiving a death wound. A band of robbers, consigned in the end to the fostering care of the hangman—a coward and a fool*

uttering bad jokes, an abandoned mistress entering the penitentiary. A discharge of pistols—clash of swords,—an explosion of a cavern—a group of the amiable parties,—an huzza by the supernumeraries, and (thank Heaven!)—a conclusion to the piece. Yet these are the Entertainments permitted by a refined and intellectual British audience, to-night after night, sully the boards of our great Theatres. Shame! shame! we could not behold Mr. Elliston walk through the Pit in the Coronation, (remembering him as we do,) without feeling the sensation excited by the recollection of a fading, though a pleasing dream.

The House was well attended.

HAY-MARKET.

Notwithstanding the repetition at this Theatre, of the Opera of the Marriage of Figaro, we witnessed it again on Saturday night with much pleasure, and such is the feeling, which pieces of intrinsic merit like this, on the *first* performance create, that each following representation strikes out *new* beauties to the auditors, which enhance the value of the first impression; we must notice how much we were pleased with Mrs. Garrick's performances of the trifling character of Barbarina, she played it with very just conception and spirit, proving how conspicuous (and yet not improperly so) an *inferior* part may be rendered, when acted with propriety and feeling. Mrs. G's. singing voice is very disagreeable, being harsh and HUSKY, but her science is rather of a superior cultivation, and in a *certain* line of characters this lady *sufficiently* combines the requisites of a singer and actress.

We wish the Managers would call upon the exertions of the Scene-painters, for really we never saw greater *daubs* than some of the Scenes are, we do not think the *painting* them would give *much* trouble, as most of them are already well *primed*. The pieces went off well, and we were happy to observe, that the *well* selected Entertainments drew a good and fashionable House.

WE take the "*Hint*", "as freely as 'tis freely given.

Theatre Royal,

Covent Garden.

This Evening will be performed the Tragedy of

HAMLET.

Claudius.....Mr. CHAPMAN.
Hamlet..... ....Mr. YOUNG.
Polonius..... Mr. BLANCHARD.
Laertas..... .....Mr. ABBOTT.
Horatio.....Mr. CONNER.
Rofencrantz..... .....Mr. COMER.
Guildenstern..... .... Mr. HUNT.
Osrick.....Mr. FARLEY.
Marcellus.....Mr. KING.
Bernado.....Mr. JEFFERIES.
Francisco.....Mr. CRUMPTON.
Friar.....Mr. NORRIS.
Actors, Messrs. Mears and Atkins.
1st Grave digger, Mr. EMERY, 2nd do. Mr. BARNES.
Ghost of Hamlet's Father.....Mr. EGERTON.
Ophelia.....Miss FOOT.
Gertrude...Mrs. FAUCIT, Actress...Mrs. CONNOR.

To which will be added the Melo-Dramatic Romance, of

UNDINE;

Or, the Spirit of the Waters.

The Overture and Music by Mr. WARE.
Sir Hulbrand of Ringstetten, Mr. ABBOTT.
Seneschal of the Household, Mr. BARNES.
Walter (*a Fisherman*) ..... Mr. BLANCHARD.
Undine *(an Orphan)*..... Miss E. DENNETT.
Bertalda..... Miss SHAW.
Bridget *(Walter's Wife)*... Mrs. DAVENPORT,
Agatha *Bertalda's attendant* Miss E. GREEN,
Servants of the Castle, Mesds. Coates, Grimaldi, Sexton
Mears, Chipp, Herbert, Hibbert, and Keating.
Spirit of the Waters.
Kuhleborn, (*the Water King*) Mr. FARLEY,
Gyblin (*the Goblin Sprite*) Mr. GRIMALDI, Jun.
The Rosicrucian Seer..... Mr. CHAPMAN.
First Spirit....Mr. COMER. Second Spirit Mr. MEARS,
First Nymph..Miss LOVE, 2nd Nymp..Miss BEAUMONT,
Third Nymph.....Mrs. STERLING.
Doors will be opened at half past 6, the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be performed the Play of

THE MOUNTAINEERS.

Octavian Mr. CONWAY.

Count Virolet Mr. BAKER. Kilmallock Mr. WARD.

Roque Mr. YOUNGER. Bulcazim Muley Mr. FAULKNER.

Goatherds, Messrs. Coates, Young, &c.

Lope Tocho Mr. OXBERRY.

Muleteers, Messrs. Ebsworth, Henry, and Coveney.

Ganem Mr. C. JONES. Ali Beg Mr. BROUGH.

Pacha Mr. HAMMOND. Sadi Mr. DECAMP.

Zorayda Mrs. YOUNG. Fioranthe Mrs. CHATTERLEY.

Agnes Mrs. JONES.

Peasants, Messrs. Willoughby, Saunders, Hemes, Wilson, Moor, &c. Messdms. Coveney, Gear, Kendall, &c.

After which, the Comedy of

MATCH-BREAKING;

Or, the Prince's Present.

With New Scenery, Dresses, &c. Principal Characters.

Mr. OXBERRY,

Mr. TERRY. Mrs. BAKER.

Mr. DE CAMP.

Mr. WILLIAMS. Mr. YOUNGER.

Mr. HAMMOND.

Mr. C. JONES, and Mr. COVENEY.

Mrs. CHATTERLEY.

Mrs. PEARCE, and Miss R. CORRI.

Doors open at 6 o'Clock, and the Performance to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change.
Who has it served, at *an early hour, each morning*, at the houses of those who favor him with their orders.

THE

Theatrical Observer.

"Nothing extenuate nor set down aught in malice."

No. 8. TUESDAY, Oct. 2, 1821. *Price 1d.*

COVENT GARDEN.

MR. YOUNG appeared last night for the second time this season in the character of Hamlet, the first representation of which excited general admiration, nor did we think the repetition of it in the least degree abated the sensation created by its first performance. We do not consider Mr. Young's Hamlet either as his chef d'ouvré, or as a *perfect* piece of acting, tho' there are many parts of it, the beauty and correctness of which, strike home upon the heart of every auditor: and in some of the soliloquies where the mind is delineating the passions and reasoning on the workings of the soul, our thoughts became absorbed, our feelings mingled and flowed in unison and harmony with the character,—insensible to every thing that *Hamlet* felt not. But still Mr. Young has physical prohibitions which deprive him of the power of producing *certain* effects, and there is too often a chilly atmosphere about him, which is not always dispelled in accordance with the transitions and succession of feelings which constitute the character of Hamlet. Upon the whole we consider *Mr. Young's* delineation of this character as inferior to *Mr. C. Kemble's*, though *many* parts of it are master-pieces of the scenic art.

Miss Foote played Ophelia, but we felt not those thrilling sentiments of tenderness and pity for the ill-fated girl whom reason has deserted; nor, while sorrow sat upon our brow, did the unbidden tear of sympathy unconsciously bedew our cheeks, or ease the heart which over wrought nature swelled; yet the plaintive ditties and appeals to nature of this interesting girl *should* have roused our feelings thus.

Mr. Abbott played Laertes, and displayed in it an *extraordinary* PECULIARITY of *talent*,—that of preserving his *features* and his *muscles* in a *perfect state of calm repose*, whilst his *voice* thundered within, like the hoarse *pumpings* of Mount Etna's crater.

Mr. Blanchard performed Polonius with much truth.

Mrs. Faucit endeavoured to assume a very distinguished air of majesty in the Queen, tho' the more essential part—the acting, seemed, in comparison, a very minor consideration.

The Entertainments concluded with "Undine," which is *another* of those *nonsensical* pieces, which we would advise Mr. Harris, (who seems inclined to restore acting to what it *should* be) to rid his Theatre of as soon as possible.

The House was tolerably well attended. The Galleries were disagreeably noisy.

HAY-MARKET.

Colman, the Younger's, Play of the Mountaineers, was last night performed at this Theatre, the character of Octavian was acted by Mr. Conway, and though it is a part, which admits of great scope for the abilities of the performer, we despair of ever seeing a representative of it, who will again convey to us the ideas of the character, like John Kemble. We were much pleased with Mr. Conway's delineation of the wild hero, in his first scene particularly, though in the succeeding one with Roque and Floranthe, his efforts were very feeble; his feelings on hearing of her death, and immediately after beholding her, *appeared* more like those of a philosopher, than a man whose passions had been permitted to run wild.

Mr. Ward played Kilmallock; this gentleman certainly has "*a small taste*" of the brogue, which he seemed to consider as the only thing requisite in the character, for he *walked* through it, apparently unconscious that the author intended it to stand at all conspicuous.

Mr. De Camp, played Sadi tolerably well, we should admire this gentleman much more than we do, could he divest himself of some peculiarities which he on *all* occasions appears to be extremely fond of. When he wishes to be *interesting*, he sputters through his teeth, and when *jocose*, he giggles like a magpie.

Mrs. Chatterley played Floranthe, in a very interesting manner, though for a person so *extremely* exhausted on her *first* arrival at the inn, she displayed fewer symptons of it, on the departure of the host, than was consistent with the character.

The House was not well attended.

At the conclusion of the second Act, when the House was particularly silent, a *gentleman* in the Pit, recognising a friend in the Gallery, vociferated *sans ceremonie*, and with the lungs of a stentor "John!" to which the other replied in tones as *soothing*, "hollo!" This convulsed the audience with laughter.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in 3 Acts, founded on one of Mrs. OPIE's tales, called

GERALDI DUVAL.

With Appropriate Scenery, New Dresses, &c.

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Earnest, his Infant Son.....Master J. CARR.
Robber's Boy.....Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant .....Mr. KNIGHT.
Konitz.....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Rolf.....Mr. BROMLEY.
Ethelind, Countess of Altenberg Miss SMITHSON.
Nina, Daughter to Maurice..... .Miss CUBIT.
Ninnette.....Mrs. BLAND.
Barbara, Wife of Sternolf.....Mrs. EGERTON.

End of Act 1. will be introduced a Pas-seul by Miss Tree.

After which,

THE CORONATION.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.
In which will be given a New Comic Song,
"*The King and the Coronation Old England and the People.*"
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

MONSIEUR TONSON.

The Principal Characters by

Mr. COOPER Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.
Mr. ISAACS. Mrs KNIGHT. Miss SMITHSON.
And Mrs. BLAND, with a Song.

Doors open at 6 o'Clock, and the Performance to begin at 7.

Theatre Royal, Hay Market.

This Evening will be performed the Comedy of

THE JEALOUS WIFE.

Mr. Oakley...Mr. CONWAY.
Major Oakley.....Mr. TERRY.
Charles.....Mr. LACY. Russett...Mr. WILLIAMS.
Sir Harry Beagle.....Mr. OXBERRY.
Lord Trinket.....Mr. DECAMP.
Captain O'Cutter,.....Mr. WARD.
Paris...Mr. EBSWORTH. William...Mr. C. JONES.
John...Mr. COATES. Tom...Mr. COVENEY.
Robert.....Mr. YOUNG.
Mrs. Oakley...Mrs. JOHNSON.
Lady Freelove.....Miss BOYCE.
Harriet...Mrs. YOUNG. Toilette...Mrs. JONES.
Betty.....Mrs. COVENEY.

To which will be added, the Comic piece, called

LOVER'S QUARRELS.

Carlos.....Mr. BAKER.
Sancho.....Mr. J. RUSSELL.
Lopez.....Mr. HAMMOND.
Leonora.....Miss BOYCE.
Jacintha.....Mrs. TAYLEURE.

After which, the Comedy of

MATCH-BREAKING;

Or, the Prince's Present.

With New Scenery, Dresses, &c. Principal Characters.
Mr. OXBERRY,
Mr. TERRY. Mrs. BAKER.
Mr. DE CAMP.
Mr. WILLIAMS. Mr. YOUNGER.
Mr. HAMMOND.
Mr. C. JONES, and Mr. COVENEY.
Mrs. CHATTERLEY.
Mrs. PEARCE, and Miss R. CORRI.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change.
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THE

Theatrical Observer.

" *Nothing extenuate nor set down aught in malice.*"

No. 9. WEDNESDAY, Oct. 3, 1821. *Price 1d.*

DRURY LANE.

MORE SOUP last night!—*Melodrame*, *Spectacle*, and *Farce!* During the Summer season this House of *Entertainment* has given us a smoking feast: and now that Winter approaches, *mine host* imagines the same dishes will answer to attract guests. But let us inform *mine host*, that although we do not relish a cold collation when October warns us of the approach of December, yet we would rather sit down even to one of DIBDIN's lean joints, served up by HARLEY, MUNDEN, &c. &c., than have placed before us an eternal *turreen* of monstrosity, glitter, and balberdash.

It might have been supposed that with the season of minor theatres, *Drury* would have concluded its juvenile amusements; and then have gladly commenced a rational series of representations, appealing to the taste and judgment of the town for patronage: but it appears the managers here are inclined to rest their fame—hem!—*profits* we should say, on their powers of attracting the great and little babies. We are not inclined to partiality—we wish to see our national Theatres rivalling each other in the character of their performances; but we must say that *Covent Garden* has *taken the lead*, in representing Dramas calculated to give solid pleasure, and lasting impressions of all that is valuable in the scenic art. "Stop—stop"— Mr. Elliston, may exclaim—" have I not announced *a new Comedy*, and that Miss KELLY and Mr. HARLEY are about to appear?" We are happy, certainly, to hear it; but why did you not, Sir, grace the boards, the classic boards of *Drury*, with one piece of eminence in our dramatic literature, on the first night of a season that should be devoted to elevating the character of the British Stage? Light and shewy pieces may be tolerated after the mind has done feasting on the wit of the Comic, or the sublimities of the Tragic Poet; but to devote night after night to common place romance, dumb-shew, and bustling nonsense, is more than can be endured by persons who have forgot their nursery amusements. There cannot be a doubt of the gross impolicy of thus satiating the public with a species of Entertainment, that exhausts all love and reverence for the haunts of *Thalia* and *Melpomene*.

The treasury of the Theatre may benefit for a time, but will eventually suffer from the extension of a well-found

disgust at the utter want of intellectual attraction. The *price* of a seat in the Theatre is, in these times, considered as no light sum, and before it is paid, the merits of the evening's bill of fare is well canvassed. Public criticism and private report are referred to, and operate powerfully on the decision. Will it, then, be said that a Theatre can maintain its interests by an utter neglect of all that can satisfy cultivated taste, or common understanding?—certainly not. Opinion will follow the rules of plain sense, modified as they must be, and the result will exhibit empty benches to that House which neglects to allure John Bull with *solid* Entertainment.

HAY-MARKET.

The Comedy of the Jealous Wife was last night performed at this Theatre, and upon the *whole*, we never saw a play so *ill acted*:—it is a piece possessing much merit, and has long existed as a favorite entertainment; the characters are natural, and well drawn, and form by their contrasts an agreeable combination of individuals influenced by opposite habits, ideas, and occupations.

Mr. Conway has not bestowed that *study* on the character of Mr. Oakley which it admits of; and this we felt with regret, for there were *some* few touches which were given with great judgment and effect: but we know not in its line a more difficult part than Oakley, or one that requires more skill and nicety in the actor to *faithfully* delineate the *varying shades* of which it is composed.

Mrs. Oakley was performed by Mrs. Johnson, who was wholly deficient of that passion and rage, which so marks and sullies the character, and was, (we must really ask her pardon) so very vulgar in her action, that it destroyed every sentiment of tribute, we might feel inclined to pay to *some few* parts of her acting; but Mrs. Oakley is a character requiring no common abilities; should *(though we do not deem it at all likely)* this piece be repeated, a greater attention to the *words* of the part, would not be unnecessary.

Mr. De Camp played Lord Trinket, and very justly incurred the repeated censure of the audience; for besides being very imperfect, we should really have fancied that it was Lord Trinket's *French footman* whom we saw, instead of the *polished*, the *dissipated*, and *eccentric nobleman*.

Mr. Oxberry, who is the same thing in every thing, grimaced as much as usual in Sir Harry Beagle.

Mr. Williams played Russet most respectably; and Mr. Terry with much propriety the Mayor.

The piece did not conclude with any *unanimous* approbation —the House was tolerably well attended.

Theatre Royal,

Covent Garden.

This Evening will be performed the Opera of

ROB ROY MACGREGOR.

Sir Frederick Vernon Mr. EGERTON.
Rashleigh Osbaldistone.....Mr. ABBOTT.
Francis Osbaldistone Mr. DURUSET.
Owen Mr. BLANCHARD. Capt. Thornton Mr. CONNOR.
Rob Roy Macregor Campbell Mr. YATES.
Hamish and Robert, Messrs. Sutton and Parsloe.
Dougal Mr. EMERY. Baillie Nichol Jarvie Mr. LISTON.
Major Galbraith Mr. LAYLOR. Macstuart Mr. COMER
Allen Mr. NORRIS. Macvittie Mr. ATKINS.
Jobson Mr. KING. Lancie Mr. HEATH. Host Mr. GEORGE
Saunders Wylie Mr. MEARS. Andrew Mr. BARNES.
Serjeant Mr. GRANT. Corporal Mr. RYALS.
Diano Vernon (first time) Miss HALLANDE.
Martha Miss E. GREEN. Mattie Mrs. STIRLING.
Jane Macalpine Mrs. CONNER. Hostess Mrs. COATES
Katty Mrs. BISHOP. Helen Macgregor Mrs. FAUCIT.

After which a Piece, call'd

THE RENDEZVOUS.

Bolding Mr. DURUSET. Quake Mr. BLANCHARD.
Charles Mr. HUNT. Simon Mr. MEADOWS.
Smart Mr. COMER.
Sophia Miss FOOTE. Lucretia Miss BEAUMONT.
Rose Miss LOVE.

To conclude with the Burletta of

TOM THUMB THE GREAT.

King Arthur Mr. FAWCETT.
Tom Thumb....Master LONGHURST.
Lord Grizzle Mr. LISTON. Noodle Mr. TAYLOR.
Doodle Mr. BARNES. Merlin Mr. JEFFERIES.
Ghost of Gaffer Thumb Mr. TINNEY.
Queen Dolladolla Mrs. LISTON.
Huncamunca Mrs. STERLING. Glumdalda Mr. COMER.
Frizalette Mrs. COATES Plumanthe Mrs. SEXTON.

Doors open Haalf pastt Six, and the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be performed the Opera of

THE MARRIAGE OF FIGARO.

Count Almaviva Mr. BAKER. Fiorelli Mr. LEONI LEE.
Figaro....Mr. DECAMP.
Antonia Mr. TAYLEURE. Cherubino Mrs. CHATTERLY.
Basil Mr. BROUGH. Notary Mr. EBSWORTH.
Sebastian....Mr. HENRY.
Principal Dancers, by Mr. ST. ALBIN & Miss GARBOIS,
Who will dance a SPANISH BOLERO,
The Chorusses and Dances by Messrs. Wilson, Vaughan, Moor, Hemes, Willoughby, &c.
Messdms. Kendall, Elliot, Smith, Henry, Gear, Bates, M. Bates, Ebsworth, Fairbrother, &c.
Countess Almaviva Miss CAREW. Susanna Miss R. CORRI.
Barbarina Mrs. GARRICK. Marcellina Mrs. COVENEY.

After which a New Comic Piece, in One Act, call'd

MATCH-MAKING.

The Principal Characters

Mr. BAKER. Mr. OXBERRY.
Mr. DE CAMP. Mr. TERRY.
And Mrs. CHATTERLEY.

To conclude with the Musical Entertainment of

LOVE LAUGHS AT LOCKSMITHS.

Vigil...Mr. HAMMOND.
Captain Beldare.....Mr. DECAMP.
Totterton Mr. WILLIAMS. Risk Mr. J. RUSSELL.
Solomon Lob...Mr. TAYLEURE.
Serjeant Dub.....Mr. EBSWORTH.
Lydia...Mrs. GARRICK.

Doors open at 6 o'Clock, and the Performance to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change.
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THE

Theatrical Observer.

"*Nothing extenuate nor set down aught in malice.*"

No. 10. THURSDAY, Oct. 4, 1821. *Price 1d.*

COVENT GARDEN.

THE Opera of Rob Roy was last night selected for the principal entertainment at this Theatre. The popular novel from which this piece is taken has not been ill dramatised by Mr. Pocock ; yet it but faintly conveys the beauties of the former. Many of the characters being divested of their original strength to correspond with dramatic unity and effect: Diana Vernon which in the novel atands so very conspicuous, is in the play a mere singing Miss ; but still as a theatrical entertainment it communicates much interest, though the beauties of the leading characters are almost too much grounded on locality to be conveyed with *truth* by an actor, or appreciated by the majority of an audience.

The hero, Rob Roy, was performed by Mr. Yates, though this gentleman is very incompetent to the task of pourtraying the character of this extraordinary man ; and as the varying features in it are boldly stamped by the author, we viewed with some degree of pain the want of conception or study in the delineation. The dauntless, plain, and wild dispositions of Rob are beautifully contrasted with the *keen* and *sensitive* feeling of the "outlawed descendant of a long and noble line of martial ancestry;" and his feeling and energetic reply to Rashleigh, who reminds him of what he *is*, displays, under the garb of roughness, the most *refined* feelings of the heart; the unchangeable remains of what he *was*. We have no hesitation in saying that Mr. Yates failed to convey to us the real character of Rob Roy.

Mr. Liston played Nichol Jarvie, and, without being at *all* like the "Salt Market Baillie," made us laugh by the sawney ridiculous faces he pulled ; though we wish this gentleman would refrain from indulging in such *buffoonery* during so sweet and plaintive an air as "*Auld Lang Syne*," and though his *grimaces may* amuse his brother *performers*, we assure him that the musical part of the audience would much rather hear that beautiful Scotch air than witness his fooleries.

Mr. Emery was in Dougal what this gentleman generally is—a master of his art.

Miss Holland was much applauded.

The entertainments went off well, though the house was not quite so well attended as we could wish.

HAY-MARKET.

We went last night to this Theatre with our *musical* faculties about us in the expectation of seeing *The Marriage of Figaro*; but ere we had taken our seat, the discordant sounds of an *apologist* struck our ears, and the very *strings* of our heart almost broke with the touch of disappointment that swept across them, as we learnt that some envious breeze had attacked the vocal fibres of the divine *Miss Corri's* throat, and rendered her tuneless for the night. Grieved at the intelligence, we had half risen to withdraw, when we heard the announcement of *The Green Man* as a substitute for the proposed Opera. There is something in this Comedy, which might justify our re-seating ourselves, and accordingly we made up our minds to witness the performance, and be as harmonic as we could in the absence of the vocalists.

Mr. Terry, made this play successful at its outset, by his excellent performance of the eccentric *Green Man;* and we found that his acting on this occasion, could save it from any displeasure, even amidst the indifferent representatives of some of the other characters, in the *new cast* of the evening.

—Oh! *Mr. Jones*, how we wished for your presence, and oh, *Mr. De Camp*, how we groaned for your absence. We will not swell the list of names who fell under our regret; but the *Major Dumpling* we once admired, is buried in poor *Tokely's* grave.

The House was but rather thinly attended, no doubt from the change of performance.

TO CORRESPONDENTS.

Mr. Mulrooney will be pleased to learn that we are not personally acquainted with any of the managers of Drury Lane Theatre, and, therefore, cannot be of use in recommending him, (on the occasion of the forthcoming "King's Visit to Ireland.") to fill the part of the Irishman *who first touched the skirt of His Majesty's Great Coat* on his landing at Howth.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in 3 Acts, founded on one of Mrs. Opie's tales, called

GERALDI DUVAL.

With Appropriate Scenery, New Dresses, &c.

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Earnest, his Infant Son.....Master J. CARR.
Robber's Boy.....Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant.....Mr. KNIGHT.
Konitz.....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Rolf.....Mr. BROMLEY.
Ethelind, Countess of Altenberg Miss SMITHSON.
Nina, Daughter to Maurice.....Miss CUBIT.
Ninnette.....Mrs. BLAND.
Barbara, Wife of Sternolf.....Mrs. EGERTON.

End of Act 1. will be introduced a Pas-seul by Miss Tree.

After which,

THE CORONATION.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.
In which will be given a New Comic Song,
"*The King and the Coronation Old England and the People.*"
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

MONSIEUR TONSON.

The Principal Characters by

Mr. COOPER. Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.
Mr. ISAACS. Mrs KNIGHT. Miss SMITHSON.
And Mrs. BLAND, with a Song.

Doors open Haalf pastt Six, and the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be performed the Opera of

GUY MANNERING.

Henry Bertram, Mr. LEONI LEE
Col Mannering, Mr BAKER Dandie Dinmont Mr RUSSELL
Dirk Hatteraick, Mr WARD
Baillie Mucklethrift, Mr WILLIAMS
Gilbert Glossin, Mr HAMMOND Gabriel, Mr BROUGH
Sebastian, Mr COVENEY Franco, Miss CARR
Jock Jabos, Mr COATES Serjeant, Mr C JONES
Dominie Sampson, Mr TAYLEURE.
Farmers, Messrs Henry, Ebsworth, and Moor
Julia Mannering Mrs GARRICK Lucy Bertram, Miss CAREW
Flora, Mrs BAKER Mrs. Mc. Candish, Mrs PEARCE.
Gipsey Girls, Mrs. Jones and Coveney.
Meg Merrilles, Mrs. JOHNTON.
The Chorusses and Dances by Messrs. Vaughan, Hemes, &c.

After which, will be performed the Comic Piece, call'd

MATCH-MAKING.

The Principal Characters

Mr. BAKER. Mr. OXBERRY.
Mr. DE CAMP. Mr. TERRY.
And Mrs. CHATTERLEY.

The whole to conclude with the Burlesque Entertainment of

BOMBASTES FURIOSO.

Artaxomines, Mr. J. RUSSELL. Fusbos, Mr. PAYNE.
General Bombastes, Mr. TAYLEURE.
Courtiers, Mr. EBSWORTH and Mr. HENRY.
Distaffina, Mrs. JONES.

Doors open at 6 o'Clock, and the Performance to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change.
Who has it served, at *an early hour, each morning*, at the houses of those who favor him with their orders.

THE
Theatrical Observer.

"Nothing extenuate nor set down aught in malice."

No. 11. FRIDAY, Oct. 5, 1821. *Price 1d.*

DRURY LANE.

OUR *constant readers* who have perceived the *unvaried* representations at this Theatre, will wonder what on earth we have got to say *now* about it. The subject is worn out; utterly torn to tatters—it may, therefore, be supposed that under the title of *Drury-lane*, we do not intend to play *Monsieur Tonson*, and *come again and again* to the old house, but are going to give an account of some of those little bustling real-life dramas, that are occasionally *brought out* in the *Lane* itself—that we mean to describe the plot, characters, and incidents of a desperate *row;* to comment on the wit, verbal and practical of day-labourers, oyster-wenches, and old apple-women; to relate the humours of gin-drinking and head-breaking; and criticise the vocal and instrumental performers at the side of the gutter, who have wind enough to bawl or blow themselves into the favouring notice of old and young ragamuffins, that for a time forget their concerns at the chandler's shop, or the liquor-shop, and listen in dull delight to the deafening ditty, or squeeking pan-pipe.

Really such an occupation might have proved as amusing to our readers, and as beneficial to the cause of the British Drama, as repeating our observations on the proceedings of *Geraldi Duval*, the mock *George the Fourth*, and *Monsieur Tonson*. We might in fact have laid before the public much *novelty* in dramatic *material*, and given as many hints to Mr. KENNY, Mr. MONCRIEF, &c. &c. as would have enabled them to forego the necessity of pillaging *French* dramas, in their manufacture of *English* ones. A most important circumstance to *patriotic* play-goers, who would then be able exultingly to exclaim at a *new* comedy, or a *new* afterpiece.—"Here's the right stuff at last, all home-made—bravo! One can grin now without complimenting French monkies—keep it up!—*Bull* ever."

We do not know whether the forthcoming *new Comedy* at Drury-lane Theatre, is to be tried by its English merits; but if it has French ones, we should not on that account be disposed to quarrel with the piece, provided it harmonises generally with our feelings. Any thing, for heaven's sake! Mr. Elliston, but *Geraldi Duval*, the *Coronation*, and *Monsieur Tonson*, dose after dose.

HAY-MARKET.

The Opera of Guy Mannering was last night produced at this Theatre; and in such a manner as reflected much credit upon the management, and confirmed the opinion we had entertained and expressed of the operatic abilities of the company. The play is the production of Mr. Terry, the Stage Manager of this Theatre; the music, principally the composition of Mr. Bishop; and the well drawn characters and striking situations of the former, aided by the sweetness and expression of the latter, render this piece one of the most interesting of its style now upon the stage. Yet, unfortunately, we have imbibed such ideas from the original work, the novel, of one of the principal characters, *Dominie Sampson*, that we fear the peculiarities of this individual will never be *faithfully* represented; for though we have witnessed many *able* attempts at its delineation, no actor has yet *realised* the offspring of our fancy, created by the description in the novel. It may not, therefore, detract *much* from Mr. Tayleure's abilities to say that we did not admire his acting this part: he conveyed more the idea of an *every-day*-to-be-met-with character, than the *pedantic*, *abstracted*, though feeling Dominie Sampson.

Mr. Russell played Dandie Dinmont with much force and truth.

Mr. Leoni Lee sang with much effect. This gentleman has a strong voice and a good taste; though we think, that the former is *sometimes* deficient of sweetness, and the latter of cultivation.

Mr. Baker was *highly* respectable in Col. Mannering.

Miss Carew performed Lucy Bertram, and did *great* justice to the music, as well as to the part; her verse in the finale to the piece was sung with *considerable* taste.

We did not admire Mrs. Johnson's Meg Merrilies; it wanted that wildness, yet solemnity of expression which characterizes this part.

Upon the whole we were highly gratified; which sentiment was universal. The opening glee was sung with great sweetness. We did not think that the delightful overture to the piece was done perfect justice to, as in some of the particular airs, the leading instruments were behind nearly half a bar, though the leader in a particular part displayed great *individual* execution.

A person was removed from the pit for being noisy.

TO CORRESPONDENTS.

We have received another "Hint," and can assure the writer that we *sincerely* thank him for the interest he appears to take in the welfare of this publication; and if we had his permission, we think that we could publicly convince him that we are less to blame than he imagines.

Theatre Royal,

Covent Garden.

This Evening will be performed the Play of

THE STRANGER.

The Stranger, Mr. YOUNG.
Count Wintersen, Mr. CONNER. Count's Son, Miss BODEN
Baron Steinfort, Mr. EGERTON. Tobias, Mr. CHPAMAN
Francis, Mr. FARLEY. Solomon, Mr. EMERY.
Peter, Mr. MEADOWS.
The Strangers Children, Master BODEN & Miss R. BODEN
George, Mr. HEATH. Henry, Mr. O'BRIAN.
Mrs. Haller, by A YOUNG LADY.
Countess Wintersen, Mrs. FAUCIT. Annette, Mrs. LISTON
Claudine, Miss BEAUMONT. Charlotte, Mrs. GIBBS.

The whole to conclude with the Dramatic Romance of

BLUE BEARD.

Abomelique, Mr. EGERTON.
Ibrahim, Mr. BLANCHARD. Selim, Mr. DURUSET.
Shacabac, Mr. FAWCETT. Hassan, Mr. PARSLOE.
Sphahis. Messrs. King, Jefferies, and Tinney.
Fatima, Miss LOVE.
Irene, Miss HALLANDE. Beda, Mrs. LISTON:
The Dances by Messrs Austin, Collett, Grant, Heath, &c.

Doors open at Half past Six, and the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be performed the Comedy of

THE HEIR AT LAW.

Daniel Dowlas, Mr. WILLIAMS.
Dick Dowlas, Mr. LACY.
Doctor Pangos, Mr. TERRY.
Henry Morland, Mr. BAKER. Stedfast, Mr. YOUNGER
Zezial Homespun, Mr. J. RUSSELL.
Kenrick, Mr. WARD. John Mr. EBSWORTH.
Waiters, Messrs. Moor and Jones.
Deborah Dowlas, Mrs. PEARCE.
Caroline Dormer, Mrs. YUUNG
Cicely Homespun, Mrs. BAKER.

After which, will be performed the Comic Piece, call'd

MATCH-MAKING.

The Principal Characters

Mr. BAKER. Mr. OXBERRY.
Mr. DE CAMP. Mr. TERRY.
And Mrs. CHATTERLEY.

To conclude with the Farce of

A ROLAND FOR AN OLIVER.

Sir Mark Chase.....Mr. WILLIAMS.
Mr. Selboure.....Mr. BAKER.
Alfred Highflyer.....Mr. DE CAMP.
Fixture.....Mr. HAMMOND.
Gamekeeper..... ...Mr. EBSWORTH.
Gamekeepers and Servants, Messrs. Saunders, Heritage, Moor, Hemes, Wilson Willougby, Vaughan.
Mrs. Selborne.....Mrs. GARRICK.
Maria Darlington.....Mrs. BAKER.
Mrs. Fixture.....Mrs. JONES.

Doors open at 6 o'Clock, and the Performance to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change.
Who has it served, at *an early hour, each morning*, at the houses of those who favor him with their orders.

THE
Theatrical Observer.

" *Nothing extenuate nor set down aught in malice.*"

No. 12. SATURDAY, Oct. 6, 1821. *Price 1d.*

COVENT GARDEN.

WE do not know when we have been so *highly* gratified as we were last night at witnessing the play of the *Stranger*, at this House. It was indeed a treat which confers *much* credit on the Theatre and on the performers: and while the Managers of this establishment thus consult the *real* gratification of an audience, we *heartily* wish them that *success* and *patronage*, which we are confident the enlightened portion of the community will most liberally bestow on their endeavours. A Young Lady made her *first* appearance (as the bills announced) at this Theatre, in the character of Mrs. Haller, and from the abilities which she evinced in the delineation of the part, we congratulate *her* upon the distinguished part she is likely to fill, and the *Theatre* on the acquisition of such (and so *much wanted*) an actress; her figure and countenance are pleasing, her voice agreeable, though not possessed of many striking peculiarities, her conception is natural and vivid, her delineation strong and expresssive; and some points in the concluding scene of the play were given with great effect and beauty; though we think that on the first interview with the Baron, it would have been consistent, as well as have marked the contrasts better, had she been *more* the Mrs. Haller, and *less* the wife of Steinfort; her feelings on *that* occasion are *assumed*, 'tis true, but delicacy and propriety would have banished from her manners that *mysterious* air in the presence of a stranger, and the brother of her protectress; but upon the whole it was an excellent piece of acting, and she deservedly received the warmest applause of the audience.

Mr. Young was *excellent* in Steinfort; in his description of his wrongs particularly. Mr Meadows pleased as *excessively*; without any factitious aids, his acting was comic and excellent. Mr. Emery and Mrs. Gibbs, were chaste and effective. The House was CROWDED; the delight most general; and when Mr. Egerton came forward to announce the pieces, a repetition of the play was *loudly* and *warmly* called for, and assigned for Friday next.

Blue Beard went off well—we wish Mr. Farley would issue his mandates to the "*boys*" in a lower key, as his vociferations almost broke the drums of our ears.

HAY-MARKET.

THE amusing Comedy of *The Heir at Law*, was performed at this Theatre last night. It is a piece of a description exactly suited to the Stage it appeared on. The wit is *small*; and the humour of a description that is palpable and homely. There is nothing misty in it; nothing on an extended or elevated scale, to require the idea of space, or the effect of perspective:—we are, in fact, *at home* with the characters, and they cannot be too near us for a full enjoyment of all they say and do.

This drama is not one of regular Comedy, but is much imbued with the qualities of *Farce*. Daniel Dowlas, his spouse, and Doctor Pangloss, belong to the latter species: yet the whole is blended in a way to create some touches of feeling and nature, whilst we are made merry sometimes at the expense of common sense, and occasionally at the cost of the world, that is handled with ludicrous sarcasm in some of its leading personations.

Mr. TERRY, enacted the learned Doctor Pangloss; and although it is by no means a part well adapted to his peculiar style of acting, yet he made more of the Doctor than we could have expected. In the *dry rubs* at his ignorant patron, he was very happy; and corrected his lordship's grammar with a most humorous causticity. Mr. FAWCETT or Mr. HARLEY, may give more celerity to the manner and diction of the cunning pedant, but we do not think they equal Mr. TERRY in pointing the sly hits.

Daniel Dowlas (alias Lord Duberby) is certainly a vulgar ci-devant old tallow-chandler, but the effect on the Stage requires a little more affectation of the airs and graces of high life, than *Mr. Williams* exhibited.

Mr. Lacy's Dick Dowlas was tolerable.

Zekiel met an able supporter in *Mr. J. Russell*, but he does not equal *Mr. Knight*.

Mrs. Pearce's Deborah Dowlas was good.

Match-Making, and *A Roland for an Oliver*, followed, and went off pleasantly.

The House. we are happy to say, was well attended.

Theatre Royal, Drury Lane.

This Evening will be performed the Comedy of

THE DRAMATIST.

Vapid, Mr. ELLISTON.
Lord Scratch, Mr. GATTIE.
Harry Neville, Mr. BARNARD. Ennui, Mr. HARLEY
(His first appearance this Season.)
Floriville, Mr. RUSSELL.
Willoughby, Mr. THOMPSON.
Peter, Mr. W. H. WILLIAMS. Servant, Mr. WEBSTER
Lady Waitford, Mrs. HARLOWE.
Louisa Courtney, Miss SMITHSON.
Marianne, Mrs. EDWIN,
(Her first appearance this Season.)

After which,

THE CORONATION.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.
In which will be given a New Comic Song,
"*The King and the Coronation Old England and the People.*"
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

MONSIEUR TONSON.

The Principal Characters by
Mr. COOPER. Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.
Mr. ISAACS. Mrs KNIGHT. Miss SMITHSON.
And Mrs. BLAND, with a Song.

Doors open at Half past Six, and the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be performed the Opera of

THE MARRIAGE OF FIGARO.

Count Almaviva Mr. BAKER. Fiorelli Mr. LEONI LEE.
Figaro....Mr. DECAMP.
Antonia Mr. TAYLEURE. Cherubino Mrs. CHATTERLY.
Basil Mr. BROUGH. Notary Mr. EBSWORTH.
Sebastian....Mr. HENRY.
Principal Dancers, by Mr. ST. ALBIN & Miss GARBOIS,
Who will dance a SPANISH BOLERO,
The Chorusses and Dances by Messrs. Wilson, Vaughan, Moor, Hemes, Willoughby, &c.
Messdms. Kendall, Elliot, Smith, Henry, Gear, Bates, M. Bates, Ebsworth, Fairbrother, &c.
Countess Almaviva Miss CAREW. Susanna Miss R. CORRI.
Barbarina Mrs. GARRICK. Marcellina Mrs. COVENEY.

After which, the Comedy of

MATCH-BREAKING;
Or, the Prince's Present.

With New Scenery, Dresses, &c. Principal Characters.

Mr. OXBERRY,
Mr. TERRY. Mrs. BAKER.
Mr. DE CAMP.
Mr. WILLIAMS. Mr. YOUNGER.
Mr. HAMMOND.
Mr. C. JONES, and Mr. COVENEY.
Mrs. CHATTERLEY.
Mrs. PEARCE, and Miss R. CORRI.

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THE

Theatrical Observer.

"*Nothing extenuate nor set down aught in malice.*"

No. 13. MONDAY, Oct. 8, 1821. *Price 1d.*

DRURY LANE.

THE Comedy of the *Dramatist* was acted here on Saturday night to a numerous audience. This play, written by Mr. REYNOLDS, is wretchedly deficient in wit; and it has no great portion of humour. Its chief attraction lies in the *situations* of the characters, arising from Vapid's (the *Dramatist*) eternal pursuit of *incident*.

Mr. ELLISTON has long distinguished the part of the play-struck hero by the vivacity of his personation; but we think *his day is gone by* to give full effect to the amusing capabilities the character presents. There is a touch of time on Mr. Elliston's countenance, (he really must pardon us—*we* know youth won't last for ever) a touch that obliterates many of the indescribable powers of the *human face divine*—raising one muscle, and concealing another; deepening the lines which the efforts of expression hath imprinted; and producing a combined display, often at variance with the impulse of the mind. Thus, when Mr. Elliston endeavours to represent certain feelings of contempt, chagrin, or surprise, his wide opened eyes glare with a dim lustre—his mouth spreads, and his jowl enlarges, until his physiognomy somewhat resembles that of a mastiff. But this worthy gentleman, and once admirable performer, still bears matured youth in his air and figure; and if it were not for the *grey-haired* thief, who has stolen some of his laurels, and a certain growing fault in his delivery, which is often *in labour* and brings forth nothing but disgust, we think we might truly say he was every thing to be wished for in this character. In our opinion he would *act* most wisely by giving up the part for the future to Mr. HARLEY, who as *Ennui*, has little to do, and nothing equal to his talents. By the bye, on the latter gentleman coming on in this wise-acre character for the first time *this season* (as it is facetiously called) he was no more taken notice of by the audience than if he had been a stage-sweeper. Why this neglect of a long-standing favourite? We imagine it may be accounted for from the audience being chiefly composed of those who are seldom visitors of the theatres; and, therefore, are not well acquainted with the persons, or impressed with the merits of the performers. Indeed, it is to this class Mr. Elliston is indebted for the long run of his *Coronation*. The numerous families at present out of town, have set at liberty shoals of cooks and chambermaids, who, dear creatures, "*loves to see fine sights.*"

The agreeable Mrs. EDWIN, who played *Marianne*, and who also made a "*first appearance this season*," was not distinguished by the enlightened audience on her *entré*, any more than if she had been an old apple woman.

Miss SMITHSON represented *Louisa Courtney*. We feel great pleasure in being able to commend this amiable young lady. She improves on us: but she must give a little more distinctness and natural tone to her delivery.

Mr. GATTIE as *Lord* (alias *old) Scratch* made us feel a little awkward. His shrugs, twists, agitations, wig-twitchings, stick-thumpings, and entire corporeal demeanor, communicated to us the sensations of one who can't tell what the deuce to be at. He was dressed like a Greenwich pensioner, with a star-fish tied to his button.

Mr. RUSSELL, was very *sufficient* as *Floriville*, yet with all his admiration of *Italy*, we much doubt whether he could justify the habit he appeared to have brought hence, *of taking snuff with his glove on*.

The other characters were *filled up*, that is all we can say of them.

HAY-MARKET.

On the last announcement of the *Marriage of Figaro* at this Theatre, we expressed the disappointment we experienced from its unavoidable postponement, owing to the illness of Miss R. Corri, whose talents enable her to sustain with so much ability the character of Susanna: but we on Saturday evening resumed our "*musical faculties*," and prepared to receive atonement for the jarring disappointment they had on a former occasion sustained; nor were our expectations unrealized, for the frequent repetitions of this Opera, have not abated any of the exertions of the performers, so effectually made on its early representations.

Miss R. Corri with her health, has resumed the beauties of her vocal possessions, and displayed them with much effect on Saturday. This lady's family are distinguished in the musical world. Her grandfather, the late Dominico Corri, was a native of Italy, and at an early period of his life, excited attention, and obtained the protection of a celebrated Cardinal by his vocal abilities: her father, the present proprietor of the Pantheon in Edinburgh, is much noticed for his professional knowledge, and dedicated his talents some few years since to the cultivation of musical pupils. Mr. Duruset, now rather a distinguished member of Covent Garden, was under his care. There is also another member of the family, a sister, who as a concert singer, has long enjoyed the applause and approbation of the public, nor do the talents of Miss R. Corri in the least degree lessen the musical fame this family has so long possessed.—The House was well attended.

Theatre Royal,

Covent Garden.

This Evening will be performed the Tragedy of

HAMLET.

Claudius.....Mr. CHAPMAN.
Hamlet..... .....Mr. YOUNG.
Polonius..... Mr. BLANCHARD.
Laertas.....Mr. ABBOTT.
Horatio.....Mr. CONNER.
Rofencrantz.....Mr. COMEB.
Guildenstern..... .... Mr. HUNT.
Osrick.....Mr. FARLEY.
Marcellus.....Mr. KING.
Bernado.....Mr. JEFFERIES.
Francisco.....Mr. CRUMPTON.
Friar.....Mr. NORRIS.
Actors, Messrs. Mears and Atkins.
1st Grave digger, Mr. EMERY, 2nd do. Mr. BARNES.
Ghost of Hamlet's Father.....Mr. EGERTON.
Ophelia.....Miss FOOT.
Gertrude...Mrs. FAUCIT, Actress...Mrs. CONNOR.

To which will be added the Melo-Dramatic Romance, of

UNDINE;

Or, the Spirit of the Waters.

The Overture and Music by Mr. WARE.
Sir Hulbrand of Ringstetten, Mr. ABBOTT.
Seneschal of the Household, Mr. BARNES.
Walter *(a Fisherman)* ..... Mr. BLANCHARD.
Undine *(an Orphan)*..... Miss E. DENNETT.
Bertalda..... Miss SHAW,
Bridget *(Walter's Wife)*... Mrs. DAVENPORT,
Agatha *Bertalda's attendant* Miss E. GREEN,
Servants of the Castle, Mesds. Coates, Grimaldi, Sexton
Mears, Chipp, Herbert, Hibbert, and Keating.

Spirit of the Waters.

Kuhleborn, *(the Water King)* Mr. FARLEY,
Gyblin *(the Goblin Sprite)* Mr. GRIMALDI, Jun.
The Rosicrucian Seer..... Mr. CHAPMAN.
First Spirit....Mr. COMER, Second Spirit Mr. MEARS,
First Nymph..Mss LOVE, 2nd Nymp..Miss BEAUMONT,
Third Nymph....Mrs. STERLING

Doors open at Half past Six, and the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be performed the Comedy of

THE JEALOUS WIFE.

Mr. Oakley...Mr. CONWAY.

Major Oakley.....Mr. TERRY.

Charles.....Mr. LACY. Russett...Mr. WILLIAMS.

Sir Harry Beagle.....Mr. OXBERRY.

Lord Trinket.....Mr. DECAMP.

Captain O'Cutter,.....Mr. WARD.

Paris...Mr. EBSWORTH. William...Mr. C. JONES.

John...Mr. COATES. Tom...Mr. COVENEY.

Robert.....Mr. YOUNG.

Mrs. Oakley...Mrs. JOHNSON.

Lady Freelove.....Miss BOYCE.

Harriet...Mrs. YOUNG. Toilette... Mrs. JONES.

Betty.....Mrs. COVENEY.

After which, the Comedy of

MATCH-BREAKING;

Or, the Prince's Present.

With New Scenery, Dresses, &c. Principal Characters.

Mr. OXBERRY,

Mr. TERRY. Mrs. BAKER.

Mr. DE CAMP.

Mr. WILLIAMS. Mr. YOUNGER.

Mr. HAMMOND.

Mr. C. JONES, and Mr. COVENEY.

Mrs. CHATTERLEY.

Mrs. PEARCE, and Miss R. CORRI.

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THE
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" *Nothing extenuate nor set down aught in malice.*"

No. 14. TUESDAY, Oct. 9, 1821. *Price* 1*d.*

COVENT GARDEN.

THE Tragedy of *Hamlet* was last night performed for the *third* time this season, and we felt most happy to observe that at an early part of the play the house was excessively crowded. The Manager of Covent Garden, has very properly blended his *interest* with the *respectability* of the profession over which he so considerably presides, and has wisely commenced his season with a series of performances befitting the abilities of his performers, and the enjoyments of a rational public: and though the entertainments are still a *little impregnated* with the corruptions of the last campaign, we trust that the support which he is now receiving will induce him to exalt the character of Covent Garden Theatre to the highest pitch of Theatrical celebrity, by rendering it the vehicle of *intellectual* and *refined* amusement only, or at least, by confining the entertainments of an *inferior* description to a period of the season, most suited to them, when children return from school and grown babies receive their Christmas boxes. Many revivals of farce entertainments might be effected, in which the shaft of satire, sent from the bow of humour, is levelled against the follies of society, nor, perhaps with some few deficiencies, were the talents of a company more *generally* respectable and great, as votaries both of the Tragic and the Comic Muse, than in Covent Garden at present.

On Mr. Young's Hamlet we have before remarked,—he was much applauded.

Mr. Blanchard's Polonius was *highly* respectable; his advice to his daughter on the subject of Lord Hamlet was impressive and natural.

Mr. Chapman played the character of Claudius, and if this Gentleman was tried for compassing the *death* of that monarch we fear that nothing could save him from the gallows.

Mr. Farley's Osrick was, though without point, a respectable piece of acting. The play went off well.

By the bye, we have to offer an apology for several typographical errors in some of the numbers of yesterday, and particularly to Mr. GATTIE—the *star-fish* was not tied to his "*bottom*," but to his *button*.

HAY-MARKET.

In our *ninth* number we made some remarks on the Comedy of *The Jealous Wife*, as acted at this Theatre. We there stated, that the *approbation* was by no means unanimous on the merits of the performance, and hinted at the probability of its not being repeated. In this expectation we were wrong. It was again presented last night, without any alteration in the cast of characters. It was evident that the performers had bestowed more study on their several parts; and, therefore, in some instances they received some unalloyed applause; but on the whole, we again declare, that the impression was *against* the representation. The company at this Theatre do not altogether harmonise in point of figure or talents; and the judgment of the manager is not always correct in classing the performers. Thus, last night, the *intended* effect of the play was often lost in the risibility occasioned by the *broad farce-view* the actors on the Stage presented.

When *Mr. Conway* brought down the two chairs for his wife (Mrs. Oakley) and himself; he really reminded us of the *French Hercules*, who at Covent Garden last season exhibited amongst other feats, that of carrying two men about the Stage: and in the scene where *Mrs. Oakley* discovers her husband with *Miss Harriet*, and they are subsequently broke in upon by old *Russet*, the *group* was the most *ludicrous* that ever, perhaps, was exhibited. Mr. Conway's gigantic form every one knows. *Mrs. Johnson* is of tolerable height; but *Mrs. Young* (who was Harriet) is uncommonly tall and thin; whilst her papa *Russet* was enacted by *Mr. Williams*, in a powdered bob-wig, whose stature is greatly below that of his fair daughter. The contrasts these figures afforded to the eye, were the cause of loud and long continued merriment.

Great actors in every Theatre are desirable; but, really, we would rather see Mr. Conway mounted at the Horse-guards, than stalking on the boards of the *little* Theatre in the Hay-market. And if *Gulliver's* kind nurse *Glumdalclitch*, should ever become a person of the drama, we would recommend Mrs. Young to the part.

The House was moderately attended.

TO CORRESPONDENTS.

We have received a letter from W. B. B.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in Acts, founded on one of Mrs. OPIE's tales, called

GERALDI DUVAL.

With Appropriate Scenery, New Dresses, &c.

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Earnest, his Infant Son.....Master J. CARR.
Robber's Boy.....Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant.....Mr. KNIGHT.
Konitz.....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Rolf.....Mr. BROMLEY.
Ethelind, Countess of Altenberg Miss SMITHSON.
Nina, Daughter to Maurice..... Miss CUBIT.
Ninnette.....Mrs. BLAND.
Barbara, Wife of Sternolf.....Mrs. EGERTON.

End of Act 1. will be introduced a Pas-seul by Miss Tree.

After which,

THE CORONATION.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.

In which will be given a New Comic Song,
"*The King and the Coronation Old England and the People.*"
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

MONSIEUR TONSON.

The Principal Characters by

Mr. COOPER. Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.
Mr. ISAACS. Mrs. KNIGHT. Miss SMITHSON.
And Mrs. BLAND, with a Song.

Theatre Royal, Hay Market.

This Evening will be performed the Opera of

THE MARRIAGE OF FIGARO.

Count Almaviva Mr. BAKER. Fiorelli Mr. LEONI LEE.
Figaro....Mr. DECAMP.
Antonia Mr. TAYLEURE. Cherubino Mrs. CHATTERLY.
Basil Mr. BROUGH. Notary Mr. EBSWORTH.
Sebastian....Mr. HENRY.

Pirncipal Dancers, by Mr. ST. ALBIN & Miss GARBOIS,
Who will dance a SPANISH BOLERO,

The Chorusses and Dances by Messrs. Wilson, Vaughan, Moor, Hemes, Willoughby, &c.

Messdms. Kendall, Elliot, Smith, Henry, Gear, Bates, M. Bates, Ebsworth, Fairbrother, &c.

Countess Almaviva Miss CAREW. Susanna Miss R. CORRI.
Barbarina Mrs. GARRICK. Marcellina Mrs. COVENEY.

After which, the Comedy of

MATCH-BREAKING;
Or, the Prince's Present.

With New Scenery, Dresses, &c. Principal Characters.
Mr. OXBERRY,
Mr. TERRY. Mrs. BAKER.
Mr. DE CAMP.
Mr. WILLIAMS. Mr. YOUNGER.
Mr. HAMMOND.
Mr. C. JONES, and Mr. COVENEY.
Mrs. CHATTERLEY.
Mrs. PEARCE, and Miss R. CORRI.

Doors open at 6 o'Clock, and the Performance to begin at 7.

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No. 15. Wednesday, Oct. 10, 1821. *Price* 1*d.*

DRURY LANE.

This Theatre overflowed last night. What did the great concourse of people come to see? Not surely *Geraldi Duval*, an indifferent *Melo-drama*, full of stale incidents, and hackneied Scenes. Nor *Monsieur Tonson*, a very *so-so Farce*. No—they came to see *The Coronation;* which, certainly is as glittering a shew, and as interesting an exhibition of a great national ceremony as many of us are likely ever to see. We would rejoice at the success of this Theatre, so lately depressed by the utter neglect of the public, had we been able to trace it in some degree to a cause connected with any valuable portion of the drama. Not that we object to the *Spectacle of the Coronation*, but to the want of something in the evening's amusements, worthy of that Stage on which *genius* has so often been triumphant. It might have been supposed that a Manager, who had at heart the *permanent* welfare of the establishment he presides over, would not, at a moment when he was enabled to command a full house by the temporary interest of a splendid pageant, have neglected to maintain his reputation for taste and judgment, by a display of dramas calculated to satisfy an intellectual audience. To be sure, the Manager of Drury may assert, from recent experience, that audiences of that description do not just now honor him with their presence. This we agree to, and our observations last night confirm us in the opinion we gave of the class of persons who at this time are the chief supporters of his Theatre. We remarked in one of the Stage boxes, two butlers and three ladies-maids, or at least two men and three women in a costume bespeaking such to be their vocations—the other boxes were lined with *little misses* and *young masters*, with papas and mamas yawning behind them—the Pit and Galleries were one mass of *bonnets*, and it would be strange indeed if, when female curiosity to *see the sight* is roused, it did not draw some gallants to Philander the *ladies*. All this does well for the *Treasury*—the sovereigns are counted, and Mr. Elliston smiles. Let us hope some of those smiles and a a due proportion of those sovereigns await the encouragement

of genuine dramatic talent; that authors who merit favour and reward will not be treated with dubious civility, and a payment beneath the acceptance of a gentleman. *Then* we will look back on Mr. Elliston's Coronation as history may on that of George the Fourth, and bless the loyalty of our managers, as we do the wisdom of our forefathers in ordaining so much money to be spent to create a bounteous hand that will *scatter more.*

We observed that *Mr. Pope*, who was *supposed* to personate the *Marquess of Londonderry*, or *the Duke of York*, or *somebody*, in the Coronation Procession, took particular pains to distinguish himself by turning full round to the audience, and not *following his nose* (as the vulgar saying is), as the other persons of the pageant did. Now we should like to know *Mr. Pope*'s reason for thus distinguishing himself. If he meant it as a compliment to the noble Marquess, or Duke, or Lord-Knows-who, to make *him* more prominent in the spectacele than any other noble person, it was the greatest blunder he ever committed out of Ireland. A character for *modest propriety* is generally thought desirable; but, perhaps, Mr. Pope thinks otherwise. Or if he does not, then the noble personage he represented, is Mr. Pope's most humble servant and truly obliged.

HAY-MARKET.

The Marriage of Figaro and *Match-Breaking* were again the sources of amusement here last night, A genteel and pretty numerous audience graced the House. Miss Carew and Miss Corri were in good voice, and received much applause.

Theatre Royal,

Covent Garden.

This Evening Will be acted the Musical Drama of

THE ANTIQUARY.

Jonathan Oldbuck, Mr. LISTON.

Caxon, Mr. BLANCHARD. Lovel, Mr. DURUSET.

Sir Arthur Wardour, Mr. CHAPMAN.

Edie Ochiltree Mr. EMERY.

Lord Glenallan Mr. CONNER,

Hector M'Intyre, Mr. ABBOTT.

Mucklebacket, Mr. FARLEY.

Lieut. Taffril Mr. JEFFERIES.

Ensign Lessie Mr. MEARS.

Steven & Patie Mr. PARSLOE & Master LONGHURST.

Sweepclean Mr. CRUMPTON Robert Mr. ATKIN.

Miss Isabella Wardour, Miss HALLANDE.

Miss Maria Mac Intyre Miss LOVE.

Miss Griselda Oldbuck Mrs. DAVENPORT.

Jenny Rintherout Miss E. GREEN.

Elipeth, Mrs. FAUCIT.

The whole to conclude with the Dramatic Romance of

BLUE BEARD.

Abomelique, Mr. EGERTON.

Ibrahim, Mr. BLANCHARD. Selim, Mr. DURUSET.

Shacabac, Mr. FAWCETT. Hassan, Mr. PARSLOE.

Sphahis. Messrs. King, Jefferies, and Tinney.

Fatima, Miss LOVE.

Irene, Miss HALLANDE. Beda, Mrs. LISTON.

The Dances by Messrs Austin, Collett, Grant, Heath, &c.

Doors open at Half past Six, and the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be performed the Opera of

ROB ROY MACGREGOR.

Sir Frederick Vernon Mr. YOUNGER.
Rashleigh Osbaldistone....Mr. BAKER.
Francis Osbaldistone Mr. LEONILEE.
Owen Mr. WILLIAMS. Capt. Thornton Mr. LACY.
Rob Roy Macregor Campbell. (1st. Time) Mr. TERRY.
Major Galbraith Mr. DE CAMP. Macstuart Mr. BROUGH.
Allen Mr. HENRY. Dougal Mr. J. RUSSELL.
Baillie Nichol Jarvie Mr. TAYLEURE.
Macvittie Mr. COATES. Host Mr. EBSWORTH.
Jobson Mr. JONES. Saunders Wylie Mr. COVENEY.
Andrew Mr. HAMMOND. Lancie Mr. Heritage.
Willie, Mr. Moor. Serjeant Mr. Coombs.

Diano Vernon (first time) Miss CAREW.
Martha Miss SMITH. Mattie Mrs. JONES.
Jane Macalpine Mrs. KENDALL. Hostess Miss HENRY.
Katty Mrs. GARRICK. Helen Macgregor Mrs. JOHNSON.

To which will be added, the Comic piece, called

LOVER'S QUARRELS.

Carlos.....Mr. BAKER.
Sancho.....Mr. J. RUSSELL.
Lopez.....Mr. HAMMOND.

Leonora.....Miss BOYCE.
Jacintha.....Mrs. TAYLEURE.

To conclude with the Farce of

FORTUNE's FROLICK.

Robin Rough-head, Mr. OXBERRY.
Snacks, Mr. WILLIAMS. Frank, Mr. COVENEY.
Rattle, Mr. BAKER. Clown. Mr. EBSWORTH.
James, Mr. JONES.

Miss Nancy, Miss SMITH. Margery, Mrs. PEARCE.
Dolly, Mrs. BAKER.

Doors open at 6 o'Clock, and the Performance to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change
Who has it served, at *an early hour, each morning*, at the houses of those who favor him with their orders.

THE

Theatrical Observer.

"*Nothing extenuate nor set down aught in malice.*"

No. 16. THURSDAY, Oct. 11, 1821. *Price* 1*d.*

COVENT GARDEN.

THE Opera of the Antiquary was last night performed at this Theatre ; of its merit as a theatrical entertainment we can say but little. The characters in it, though *striking* and *peculiar*, do not well *harmonize* with *dramatic effect*, and possess those points and features which are more easy to be *conceived* on a perusal of the *novel*, than *delineated* in the narrow compass of an *act* or *play;* not that we think *that* justice has been done to the original in its adaptation to the stage which it merited ; but the limits of the scene must have much contracted the power of *faithfully* pourtraying characters, the strength and beauty of which are not developed by the *reasonings* of the *mind* and *workings* of the *soul*, but by the *peculiarity* of the *moulds* in which they are cast, and the *singularity* of the *situations* in which they are *placed*. Upon the *whole*, the adaptations of these novels to the stage, have not, we think, encreased or elucidated the beauties of the former, and certainly produced no very beneficial service to the latter.

Mr. Liston as Jonathan Oldbuck, entirely failed in realizing the character our imaginations had formed ; the *buffoonery* in which this gentleman so much indulges, and which seems so peculiarly his *forte*, but ill corresponded with the *hard*, *dry*, and *eccentric Antiquarian*. Mr. Liston as a *broad Farce* actor—or in less dramatic terms, in an *outrage* of *nature* and of *reason*, is *very excellent*, but when *conception* of character is requisite, when the *intellectual* powers of the actor are called into play, this gentleman is worse than *nothing*, for he *is* what the author never intended he *should* be.

Mr. Emery as Edie Ochiltree, was inimitable. This gentleman is sometimes put into characters unsuited to him, but he has *real* and *sterling* merits ; which will sink *deep* into the records of histrionic art, while the superficial and spurious talents of many of his brethren, will be obliteratedfrom those annals, " and leave not a wreck behind."

Mr. Duruset played Lovel most respectably.

Miss Hallande sang with much effect the music of Miss Wardour; this lady we shall more particularly notice on a future occasion.

The rest of the characters were respectably sustained.

The House was very well attended.

As to Blue Beard we remember Suet in Ibrahim. Selim—Mr. Kelly. Shacabac—Mr. Bannister. Fatima—Mrs. Crouch. Irene—Miss De Camp, now Mrs. C. Kemble, and Beda—Mrs. Bland; and that is quite enough for *us*.

HAY-MARKET.

THANKS to *Sir Walter Scott*, or some other manufacturer of the *Scotch* novels, as they are called, this Theatre had last night, as well as Covent Garden, the benefit of the materials he has furnished for dramatists. *Rob Roy Macgregor*, was the performance here, and the novelties of the evening were the first appearance of Mr. TERRY as *Rob*, and Miss CAREW as *Diana Vernon*.

Mr. Terry's assumption of the part of the warlike highlander, was almost as judicious an undertaking as it would have been for little *Mr. Williams* to have attempted it. Indeed we think the latter gentleman was the best qualified of the two for *Rob's* peculiarities. He would not at least, have been sententious, and *solemnly* bold, but have given us a rapid, smirking, glossy touch of courage, that might certainly have proved equally a deviation from *Rob's* character; yet, we should have had something to be amused with, and regret at the *murder* of the part, consequently have been much softened.

It is painful to see a gentleman who ought by this time to know his histrionic path, strike out of the high road into a track where he must suffer from *natural* obstacles. Mr. Terry delights in every character that is susceptible of the expression of dry humour, steady judgment, and formal feeling—but when he tries to elicit fire from his iron visage, we are absolute flints that will not assist in creating a single spark.

Miss CAREW, went through the part of the fair *Diana*, respectably. Although the songs are not of the description best suited to her voice.

Mr. LEONI LEE, as *Francis Osbaldistone*, acted indifferently, and sang with good effect.

In the Farce of *Fortune's Frolick*, Mr. OXBERRY was *Robin Roughhead*. He speaks the rustic dialect well, but he eternally reminds us of a Northern traveller enduring the *cacoethes*.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in Acts, founded on one of Mrs. OPIE's tales, called

GERALDI DUVAL.

With Appropriate Scenery, New Dresses, &c.

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Earnest, his Infant Son.....Master J. CARR.
Robber's Boy.....Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant.....Mr. KNIGHT.
Konitz.....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Rolf.....Mr. BROMLEY.
Ethelind, Countess of Altenberg Miss SMITHSON.
Nina, Daughter to Maurice.....Miss CUBIT.
Ninnette.....Mrs. BLAND.
Barbara, Wife of Sternolf.....Mrs. EGERTON.

End of Act 1. will be introduced a Pas-seul by Miss Tree.

After which,

THE CORONATION.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.

In which will be given a New Comic Song,
"*The King and the Coronation Old England and the People.*"
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

MONSIEUR TONSON.

The Principal Characters by

Mr. COOPER. Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.

Mr. ISAACS. Mrs. KNIGHT. Miss SMITHSON.

And Mrs. BLAND, with a Song.

Doors open at Half past Six, and the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be performed the Opera of

ROB ROY MACGREGOR.

Sir Frederick Vernon Mr. YOUNGER.
Rashleigh Osbaldistone....Mr. BAKER.
Francis Osbaldistone Mr. LEONI LEE.
Owen Mr. WILLIAMS. Capt. Thornton Mr. LACY.
Rob Roy Macregor Campbell, (2nd. Time) Mr. TERRY.
Major Galbraith Mr. DE CAMP. Macstuart Mr. BROUGH.
Allen Mr. HENRY. Dougal Mr. J. RUSSELL.
Baillie Nichol Jarvie Mr. TAYLEURE.
Macvittie Mr. COATES. Host Mr. EBSWORTH.
Jobson Mr. JONES. Saunders Wylie Mr. COVENEY.
Andrew Mr. HAMMOND. Lancie Mr. Heritage.
Willie, Mr. Moor. Serjeant Mr. Coombs.

Diana Vernon (first time) Miss CAREW.
Martha Miss SMITH. Mattie Mrs. JONES.
Jane Macalpine Mrs. KENDALL. Hostess Miss HENRY.
Katty Mrs. GARRICK. Helen Macgregor Mrs. JOHNSON.

After which, the Comic Piece, call'd

MATCH-MAKING.

The Principal Characters
Mr. BAKER. Mr. OXBERRY.
Mr. DE CAMP. Mr. TERRY.
And Mrs. CHATTERLEY.

To conclude with the Farce of

THE MOGUL TALE.

The Mogul, Mr. YOUNGER. Selim, Mr. EBSWORTH
Omar, Mr. BAKER. Guard, Mr. C. JONES.
Dr. Pedant Mr. WILLIAMS. Johnny Atkins Mr. OXBERRY

Irene, Miss BOYCE. Sheba, Miss SMITH.
Zapphira, Mrs. COVENEY. Fanny, Mrs. TAYLEURE.

Doors open at 6 o'Clock, and the Performance to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change
Who has it served, at *an early hour, each morning*, at the houses of those who favor him with their orders.

THE
Theatrical Observer.

"Nothing extenuate nor set down aught in malice."

No. 17. FRIDAY, Oct. 12, 1821. *Price 1d.*

DRURY LANE.

IF we tell our readers that, in the conscientious performance of our duty, we again visited this Theatre during the performance of *Geraldi Duval*, *The Coronation*, and *Monsieur Tonson*, will they believe us? We are convinced that any person of good taste, who has *once* witnessed these exhibitions, will hardly credit the assertion of any one who declares he has sat them out *three* times—yet such an ordeal have we gone through—determined to note the character of repeated audiences—to see how far the good or bad report of a frothy silly Melo-drame, a tinsel shew, and a simple Farce, had extended; and to observe the description of persons who could be delighted with each of these representations. Already we have stated the result of our observations in this particular—and we might have added the opinions of hundreds of exhausted spectators, who seemed pleased that they had for once gratified their *wives* and *children* with the *sight*, but appeared delighted that *all was over*.

We shall hail with pleasure the first proper opportunity to bestow praise on the management of Drury: but to have commended the late utter neglect at this House, of the higher branches of the drama, would, indeed, have been inconsistent with the task we have imposed on ourselves. It is always most satisfactory to our feelings, to be *at peace* with the Managers; yet *war* is inevitable should they continue to encroach on a province they ought to disdain to meddle with, and thus contribute to the ruin of the Empire of dramatic taste and genius. We shall await, with something like patience, the change of system which we are led to believe is about to take place, and happy shall we be if we can congratulate the public on a display of *judgment skill*, and *liberality*.

HAY-MARKET.

The Opera of *Rob Roy*, which was performed for the first time on Wednesday night at this Theatre, was yesterday evening repeated, though its repetition did not in the least degree alter the opinion we entertained of Mr. Terry's qualifications for such a character as Macgregor. He did not mark the *shades* of disposition in this individual; 'twas one dull monotonous style throughout, wholly deficient of those strokes of *bold humour* and *careless independence* which mark the hero. The reply to Rashleigh, who reminds him of how long he has known him, was given with a sort of feeling which ill harmonised with his general conception and even his rage was not the firm determination of the mind and fury of the soul, but a bullying exertion of the lungs: upon the whole we think it inferior *even* to *Mr. Yates*'s attempt. We must apologise to Mr. Tayleure for our limits not permitting us to do that justice to his delineation of the Baillie which *it so much deserved*; 'twas a most admirable piece of acting, which might serve as a model for Mr. Liston on his next attempt of the Magistrate. The play went off well.

Some ladies in the boxes by their *agreeable prattle*, endeavoured (we presume) to excite the attention of the audience, in *which* they very *happily succeeded*, for they incurred its *severe* and *marked displeasure*—the habit of *talking loud* in a place of public amusement is a most vulgar and *rude* one to indulge in.

Five or six persons in the *Highland* garb were in the pit during the Opera, and joined in full chorus in Auld Lang Syne, which was *encored*.

TO CORRESPONDENTS.

We have received a letter from "*Argus*" and *acknowledge* the many typographical errors that sully the pages of some of our numbers: but our corrrespondent has (unintentionally we presume) furnished us by *his* mistakes, with an apology at least for *ours;* for when two *deviations*, in his *own* composition, from the rules of *grammar* and of *common sense*, have escaped his "*Argus*" eyes, he *should*, we think, judge with lenity the errors of a hasty *press*. He admits the *fairness* of our *criticism*, for *which* we are his very humble servants: and if politeness is *not* generally blended with our remarks, it arises, we fear, from the just maxim, that *truth* and *good breeding* are not always *very harmonious* qualities, though we trust that we have never *grossly violated* the laws of *either*.

Theatre Royal,

Covent Garden.

This Evening will be performed the Play of

THE STRANGER.

The Stranger.....Mr. YOUNG.

Count Wintersen, Mr. CONNER. Count's Son, Miss BODEN

Baron Steinfort,....Mr. EGERTON.

Tobias....Mr. CHPAMAN.

Francis, Mr. FARLEY. Solomon, Mr. EMERY.

Peter, Mr. MEADOWS.

The Strangers Children, Master BODEN & Miss R. BODEN

George, Mr. HEATH. Henry, Mr. O'BRIAN.

Mrs. Haller, by A YOUNG LADY.

(Her Second Appearance.)

Countess Wintersen, Mrs. FAUCIT. Annette, Mrs. LISTON

Claudine, Miss BEAUMONT.

Charlotte, Mrs. GIBBS.

The whole to conclude with the Dramatic Romance of

BLUE BEARD.

Abomelique, Mr. EGERTON.

Ibrahim, Mr. BLANCHARD. Selim, Mr. DURUSET.

Shacabac, Mr. FAWCETT. Hassan, Mr. PARSLOE.

Sphahis. Messrs. King, Jefferies, and Tinney.

Fatima, Miss LOVE.

Irene, Miss HALLANDE. Beda, Mrs. LISTON:

The Dances by Messrs Austin, Collett, Graut, Heath, &c.

Theatre Royal, Hay Market.

This Evening will be performed the Opera of

THE MARRIAGE OF FIGARO.

Count Almaviva Mr. BAKER. Fiorello Mr. LEONI LEE.
Figaro....Mr. DE CAMP.
Antonio Mr. TAYLEURE. Cherubino Mrs. CHATTERLEY.
Basil Mr. BROUGH. Notary Mr. EBSWORTH.
Sebastian....Mr. HENRY.
Principal Dancers, by Mr. ST. ALBIN & Miss GARBOIS,
Who will dance a SPANISH BOLERO,
The Chorusses and Dances by Messrs. Wilson, Vaughan, Moor, Hemes, Willoughby, &c.
Messdms. Kendall, Elliot, Smith, Henry, Gear, Bates, M. Bates, Ebsworth, Fairbrother, &c.

Countess Almaviva Miss CAREW. Susanna Miss R. CORRI.
Barbarina Mrs. GARRICK. Marcellina Mrs. COVENEY.

To which will be added, the Comic piece, called

LOVER'S QUARRELS.

Carlos.....Mr. BAKER.
Sancho.....Mr. J. RUSSELL.
Lopez.....Mr. HAMMOND.

Leonora.....Miss BOYCE.
Jacintha.....Mrs. TAYLEURE.

After which, the Comic Piece, call'd

MATCH-MAKING.

The Principal Characters

Mr. BAKER. Mr. OXBERRY.

Mr. DE CAMP. Mr. TERRY,

And Mrs. CHATTERLEY.

Doors open at 6 o'Clock, and the Performance to begin at 7.

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THE

Theatrical Observer.

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No. 18. SATURDAY, Oct. 13, 1821. *Price 1d.*

COVENT GARDEN.

The Stranger (in which play a *young lady* made her second appearance on these boards in the character of Mrs. Haller,) was repeated last night. This Drama, under the title of *Misanthrophy* and *Repentance*, is from the pen of *Kotzebue*, and has been adapted to many stages, and translated into several languages by different dramatists; *our* claims to it originate with Mr. Thompson, who first produced it at Drury-lane. It has long been a favourite with the British audience, though strong objections have been made to it as a *moral* production, nor without some weight;—the interest is *most powerfully* raised, the feelings poignantly wrought upon, and the deepest sympathy and compassion excited for an *individual*, who suffers meritoriously for the committal of the worst breach of the laws of *society* and *religion*: nor is this all, *palliations* are offered for that crime, and the culprit finds an unconscious pardon and pity in the breast of every spectator. We do not wish to be fastidious, but we feel proud when we see a *British public* condemn the tendency of such works, and view the stage in its *real* character—*a vehicle for the improvement of national morals and taste:* and though such pieces may not, probably, affect the staid mind of *age*, nor the sobered feelings of *experience*, yet few *parents* would be discharging their duties to their children by suffering their softer feelings to be excited in so *ill* a cause. In Kotzebue's dramatic writings Madame de Stael observes, that there is not sufficient respect paid to *strict* virtue and *positive* religion; and that he has indulged in this error, not from adherence to system, but to produce occasionally a more powerful dramatic effect:—these remarks are most *peculiarly* applicable to this play. The *young lady* received much applause, and sustained the character with much effect. We felt inclined to question our judgment on her first performance, and not decide hastily in a certain point, on which our fears were last night confirmed—we mean the *model* this lady has *chosen*, and IMITATES in her conceptions and delineations—the late *Miss O'Neil*. We regretted at being *convinced* of this, as we think the *young lady* has great abilities which might be employed in a nobler purpose than that of servile imitation.

Mr. Young was INIMITABLE in the Stranger, 'tis a character most peculiarly suited to his abilities, and which he plays most perfectly.

Mr. Emery's Solomon was excessively droll and humorous.

Mrs. Liston sang in the play with peculiar pathos and feeling.

Mrs. Gibbs imparted a very pleasing humour and vivacity to the character of Charlotte.

Mr. Farley was very respectable in Francis.

The other characters were well sustained, though we have not forgot *Murray's* Tobias.

The entertainments concluded with Blue Beard, which was *very* indifferently got up. Mr. Duruset was not in good voice as Selim, and in his opening duet was rather out of tune. Mr. Blanchard's Ibrahim was very barren of humour.

Miss Love sang very pretty, in "*When pensive, &c.*"

The House was well attended.

HAY-MARKET.

The Marriage of Figaro, *Lovers' Quarrels*, and *Match-Making*, attracted a numerous audience to this Theatre last night. The Opera went off with spirit. Mr. DE CAMP as *Figaro* is too *personable* for one who is a *But*. He clearly understands the part, yet cannot confer a comic form and pressure on all he has to say and do.

Miss Carew, and *Miss Corri*, and *Mr. Leoni Lee*, sang with good effect. However, no encore took place, except for a drunken song by TAYLEURE, whose manner *sometimes* reminds us of EMERY.

The other pieces *told* very well to a good natured audience, who did not appear to be of that refined class that refuses *(as vulgar)* to bestow energetic applause.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in Acts, founded on one of Mrs. OPIE's tales, called

GERALDI DUVAL.

With Appropriate Scenery, New Dresses, &c.

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Ernest, his Infant Son ... .Master J. CARR.
Robber's Boy.....Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant.....Mr. KNIGHT.
Konitz.....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Rolf.....Mr. BROMLEY.
Ethelind, Countess of Altenberg Miss SMITHSON.
Nina, Daughter to Maurice..... Miss CUBITT.
Ninnette.....Mrs. BLAND.
Barbara, Wife of Sternolf.....Mrs. EGERTON.

End of Act 1. will be introduced a Pas-seul by Miss Tree.

After which,

THE CORONATION.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.

In which will be given a New Comic Song,
"*The King and the Coronation Old England and the People.*"
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

MONSIEUR TONSON.

The Principal Characters by

Mr. COOPER. Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.

Mr. ISAACS. Mrs. KNIGHT. Miss SMITHSON.

And Mrs. BLAND, with a Song.

Doors open at Half past Six, and the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be performed the Opera of

ROB ROY MACGREGOR.

Sir Frederick Vernon Mr. YOUNGER.
Rashleigh Osbaldistone....Mr. BAKER.
Francis Osbaldistone Mr. LEONI LEE.
Owen Mr. WILLIAMS. Capt. Thornton Mr. LACY.
Rob Roy Macregor Campbell, (3nd. Time) Mr. TERRY.
Major Galbraith Mr. DE CAMP. Macstuart Mr. BROUGH.
Allen Mr. HENRY. Dougal Mr. J. RUSSELL.
Baillie Nichol Jarvie Mr. TAYLEURE.
Macvittie Mr. COATES. Host Mr. EBSWORTH.
Jobson Mr. JONES. Saunders Wylie Mr. COVENEY.
Andrew Mr. HAMMOND. Lancie Mr. Heritage.
Willie, Mr. Moor. Serjeant Mr. Coombs.

Diana Vernon Miss CAREW.
Martha Miss SMITH. Mattie Mrs. JONES.
Jane Macalpine Mrs. KENDALL. Hostess Miss HENRY.
Katty Mrs. GARRICK. Helen Macgregor Mrs. JOHNSON.

To conclude with the Comedy of

MATCH-BREAKING;

Or, the Prince's Present.

With New Scenery, Dresses, &c. Principal Characters.

Mr. OXBERRY,
Mr. TERRY. Mrs. BAKER.
Mr. DE CAMP.
Mr. WILLIAMS. Mr. YOUNGER.
Mr. HAMMOND.
Mr. C. JONES, and Mr. COVENEY.

Mrs. CHATTERLEY.
Mrs. PEARCE, and Miss R. CORRI.

Doors open at 6 o'Clock, and the Performance to begin at 7.

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No. 19. MONDAY, Oct. 15, 1821. *Price 1d.*

DRURY LANE.

ON Saturday night we had here the old exhibition of *Bandits*, *Coronation Gentry*; and frivolous *Farce heroes*. Another brilliant assemblage of *straw bonnets* graced every part of the House;—and the gentlemen (*out of livery*) were proportionally scattered amongst the fair ladies(*-maids)* and other females, whose domestic habits had superseded the necessity of using the rouge-pot to confer a bloom on their cheeks, or even on their noses. To these delicate creatures every thing appeared equally delightful. *Duval*, the robber—*King Elliston*, *the Horses*, and *Monsieur Tonson*, were perfect rivals for their favour, and they seemed to depart undecided as to which was the *most charmingest*. The Manager must be proud of the distinction his House meets with, from the uncommon attraction that attends these representations: and he must be proud of the personal applause that follows his individual exertions as the representative of the King of Great Britain. On passing in procession he regularly receives the cheers of his subjects, to whom he bows most profoundly with an evident intensity of feeling, created by the respect he owes to his *character*, and the consciousness of possessing a Treasury amply stored by a nightly tax on common sense and good taste.

But we have already entered our protest against the burthen thus thrown on the public, and have signified our desire to await patiently a change of measures favorable to the world of wit, and honorable to the sovereign of Drury. We, therefore, shall not at present enlarge on the subject of misrule, but shall trust to *King Elliston*'s future patriotic management to save the British Drama from being utterly neglected within his territories; reminding his buskined Majesty that there is nothing in the *Theatrical Constitution* implying that *he can do no wrong*.

HAY-MARKET.

Rob Roy was again at this Theatre on Saturday the chief attraction of the evening, and as far as the exertions of the *managers* could contribute, (though they cannot make *actors*) not without success.

Mr. Terry's conception of Rob Roy still *offends* us *much*; and though this gentleman has no claims *whatever* to the character of a *distinguished* actor, yet he is *always* (or generally) a *respectable* one; and we are surprised that his judgment has not enabled him to form a more correct opinion of the hero of the play, than his delineation induces us to suppose he has; or perhaps his *habit* of acting, as we think it extremely *peculiar*, may not *permit* him to overcome that *staid-sameness* which characterises his *general* performances; but be this as it may, we expected to see from Mr. Terry a different personation of Macgregor Campbell, than he has been pleased to give us.

Macgregor is not a *tragic* hero, but blends with the most *sensitive pride* and *feeling* of his *lost* condition, the *careless independence* of the most *intrepid bravery* and *determination*, often marked with the bold humour of a man, who tells Rashleigh that he may be a "richer and more learned," but "is neither a *braver* nor a *better* man than himself." Upon the whole, Mr. Terry's was a *dull stupid* piece of *acting*, totally void of *humour*, *feeling*, or *force*.

Miss Carew is very unfit for the character of Diana Vernon; at least as far as vocal exertions are requisite; the simple, yet expressive music in this part, requiring a *sweetness* of voice and taste, which Miss C. does not by any means possess; her singing is an effort, often *disagreeable*, and in "A Highland Lad" extremely *discordant*.

Mr. Lacy as Capt. Thornton, with his *old fashioned uniform*, and his *modern cropt head*, looked like a *monkey* grinning at *time*.

Mr. Charles Kemble, *report* says, intends visiting America in his professional capacity; this we sincerely regret to hear.

"*All Proprietors of extraordinary animals*," and of Ice Horses, are requested to send, sealed and post paid, to Covent Garden, the terms for which they will contract to supply that Theatre for the ensuing play of the Exile and the Empress's Coronation,—with Russian rabble—Russian Quadrupeds—and a few falls of snow.

Theatre Royal,

Covent Garden.

This Evening will be performed the Tragedy of

HAMLET.

Claudius.....Mr. CHAPMAN.
Hamlet..... ....Mr. YOUNG.
Polonius ..... Mr. BLANCHARD.
Laertas..... .....Mr. ABBOTT.
Horatio.....Mr. CONNER.
Rofencrantz.....Mr. COMER.
Guildenstern..... .... Mr. HUNT.
Osrick.....Mr. FARLEY.
Marcellus.....Mr. KING.
Bernado.....Mr. JEFFERIES.
Francisco.....Mr. CRUMPTON.
Friar.....Mr. NORRIS.
Actors, Messrs. Mears and Atkins.
1st Grave digger, Mr. EMERY, 2nd do. Mr. BARNES
Ghost of Hamlet's Father.....Mr. EGERTON.
Ophelia.....Miss FOOT.
Gertrude...Mrs. FAUCIT, Actress...Mrs. CONNOR.

To which will be added the Melo-Dramatic Romance, of

UNDINE;

Or, the Spirit of the Waters.

The Overture and Music by Mr. WARE.
Sir Hulbrand of Ringstetten, Mr. ABBOTT.
Seneschal of the Household, Mr. BARNES.
Walter (*a Fisherman*) ..... Mr. BLANCHARD.
Undine *(an Orphan)*..... Miss E. DENNETT.
Bertalda..... Miss SHAW,
Bridget *(Walter's Wife)*... Mrs. DAVENPORT,
Agatha *Bertalda's attendant* Miss E. GREEN,
Servants of the Castle, Mesds. Coates, Grimaldi, Sexton
Mears, Chipp, Herbert, Hibbert, and Keating.
Spirit of the Waters.
Kuhleborn, (*the Water King*) Mr. FARLEY
Gyblin *(the Goblin Spirit)* Mr. GRIMALDI, Jun.
The Rosicrucian Seer ..... Mr. CHAPMAN.
First Spirit....Mr. COMER, Second Spirit Mr. MEARS,
First Nymph..Miss LOVE, 2nd Nymph...Miss BEAUMONT.
Third Nymph....Mrs. STERLING
Doors will be opened at half past 6, the Play to begin at 7.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in Acts, founded on one of Mrs. OPIE's tales, called

GERALDI DUVAL.

With Appropriate Scenery, New Dresses, &c.

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Ernest, his Infant Son... .....Master J. CARR.
Robber's Boy.....Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant.....Mr. KNIGHT.
Konitz.....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Rolf.....Mr. BROMLEY.
Ethelind, Countess of Altenberg Miss SMITHSON.
Nina, Daughter to Maurice..... Miss CUBITT.
Ninnette.....Mrs. BLAND.
Barbara, Wife of Sternolf.....Mrs. EGERTON.

End of Act 1. will be introduced a Pas-seul by Miss Tree.

After which,

THE CORONATION.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.
In which will be given a New Comic Song,
"*The King and the Coronation Old England and the People.*"
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

MONSIEUR TONSON.

The Principal Characters by
Mr. COOPER Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.
Mr. ISAACS. Mrs. KNIGHT. Miss SMITHSON.
And Mrs. BLAND, with a Song.

Doors open at Half past Six, and the Play to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change
Who has it served, at *an early hour, each morning*, at the houses of those who favor him with their orders.

THE
Theatrical Observer.

"*Nothing extenuate nor set down aught in malice.*"

No. 20. TUESDAY, Oct. 16, 1821. *Price 1d.*

COVENT GARDEN.

THE entertainments hitherto presented at this Theatre, though *agreeable*, yet *mixed*, have not been of a very *varied* description. *Hamlet* and *Undine* were for the *fourth* time the sources of attraction, and succeeded in drawing together a good *Pit* and *Gallery* House, though it was rather deficient in the Boxes. Mr. Young exerted himself last night with his usual effect, and received on various efforts the *loudest* and most *unqualified* approbation of the audience; though we wish the Gods would not exert their Stentorian lungs to such a pitch. Yet as they are almost out of sight, and *quite* out of *hearing*, uninfluenced by the amusements of the stage, 'tis hard that they should not enjoy their *own innocent recreations;* and their *sympathetic yells* contribute to rouse the energies of the performers. We wish they had communicated a little of their electricity to some of the second rate characters in the play. In the scene where Hamlet is closeted with his mother, Mr. Young gave two or three points with *considerable* effect, and though we still think that, on occasions, there is a want of *fire* and *brilliancy* in this gentleman's acting, his reading is so beautiful, his intonations so clear and natural, he carries our imaginations almost beyond our reach.

We are surprised that Mr. Emery, who is so great a professor of his art, should condescend to the customary *gag* of the twelve or fourteen waistcoats; such things may make the Galleries laugh, but they are beneath Mr. Emery, and such things may be sanctioned in a barn, but are below Covent Garden, "'tis a *custom* more honored in the breach than the observance."

DRURY LANE.

The entertainments here were composed of the *old dishes*—not at all to *our* taste. But the Theatrical *Cooks* are preparing something more palatable for us, we are told. Heaven send it is nothing in the *Goose* way.

HAY-MARKET.

Rob Roy and *Match-Breaking* drew a tolerably numerous audience here last night. Mr. TERRY's *Rob* retains all the defects we have before noticed; and it is with much regret we see him persevere in a part, he is wholly unfitted for by *nature*. It would lessen our respect, in some degree, for his judgment, were we not aware that the most eminent performers have often mistaken their powers, and the *Tragic* and the *Comic* Muse thus found in their respective trains the servants of each other. A blunder that has frequently made one sister toss down her *bowl* and *dagger* to hold her sides with laughter, and the other to convert a merry look into the gravity of long-visaged stupidity.

In the second piece, Mr. OXBERRY as *Courtier Solomon*, acted like a vulgar *Quack Doctor* recommending a nostrum in language derived from some charity-school.

The approbation conferred on the entertainments and performers, were very duly proportioned to their merits.

We understand that Miss BRUNTON who recently graced the Covent Garden boards as a very fascinating actress, is about to become a member of the Dublin company.

Mrs. BARTLEY also contributes her powers to the support of that Theatre.

Mrs. CHATTERLEY, we are informed, will shortly be transplanted to the Covent Garden Stage; and Mrs. BAKER who is an agreeable actress, goes to the Adelphi.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in Acts, founded on one of Mrs. OPIE's tales, called

GERALDI DUVAL.

With Appropriate Scenery, New Dresses, &c.

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Ernest, his Infant Son ... .Master J. CARR.
Robber's Boy.....Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant.....Mr. KNIGHT.
Konitz.....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Rolf.....Mr. BROMLEY.
Ethelind, Countess of Altenberg Miss SMITHSON.
Nina, Daughter to Maurice..... Miss CUBITT.
Ninnette.....Mrs. BLAND.
Barbara, Wife of Sternolf.....Mrs. EGERTON.

End of Act 1. will be introduced a Pas-seul by Miss Tree.

After which,

THE CORONATION.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.

In which will be given a New Comic Song,
"*The King and the Coronation Old England and the People.*'
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

MONSIEUR TONSON.

The Principal Characters by

Mr. COOPER Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.
Mr. ISAACS. Mrs. KNIGHT. Miss SMITHSON.
And Mrs. BLAND, with a Song.

Doors open at Half past Six, and the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be performed the Comedy of

THE SCHOOL FOR SCANDAL.

Sir Peter Teazle, Mr. TERRY.
Sir Oliver Surface, Mr. YOUNGER.
Sir Benjamin Backbite, Mr. LACY.
Joseph Surface, Mr. CONWAY.
Charles Surface, Mr. DE CAMP. Crabtree, Mr. TAYLEURE
Careless, Mr. BAKER. Rowley, Mr. COATES.
Moses, Mr. WILLIAMS. Snake, Mr. HAMMOND.
Trip, Mr. COVENEY. Sir Harry, Mr. HENRY.
Servants, Mr. Young and Mr. Jones.
Lady Teazle (first time) Mrs. CHATTERLEY.
Mrs. Candour, Mrs. TAYLEURE.
Lady Sneerwell, Miss BOYCE. Maria, Mrs. YOUNG.
Maid, Mrs. Kendall.

After which, the Comic Piece, call'd

MATCH-MAKING.

The Principal Characters

Mr. BAKER. Mr. OXBERRY.
Mr. DE CAMP. Mr. TERRY.
And Mrs. CHATTERLEY.

To conclude with

A DAY AFTER THE WEDDING.

Col. Freelove.....Mr. DE CAMP.
Lord Rivers.....Mr. BAKER.
James.....Mr. HAMMOND.
Lady Elizabeth Freelove..Mrs. CHATTERLEY.
Mrs. Davies.....Mrs. KENDALL.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change
Who has it served, at *an early hour, each morning*, at the houses of those who favor him with their orders.

THE
Theatrical Observer.

" *Nothing extenuate nor set down aught in malice.*"

No. 21. WEDNESDAY, Oct. 17, 1821. *Price 1d.*

DRURY LANE.

MR. KEAN.

MR. KEAN is at present studying the part of *De Montfort*, in Miss Baillie's Tragedy of that name. She has accordingly re-written the whole of the last act, in order to encrease the effect on the stage. We rejoice at the prospect of Mr. Kean's return to *Drury ;* for we are not of that *party* who are inclined to underrate his talents. It would be extraordinary, indeed, after he has for so many years supported a high reputation before the most enlightened audiences in the world, that the *peculiar* and less cultivated taste of an American town, which did not entirely accord with his style, should have the slightest influence on our long established opinion of his high merits. We might offer, on the present occasion of Miss Baillie's undertaking to alter her play under his experienced suggestions, a proof of what are the sentiments entertained of *Mr. Kean*'s acting by those most distinguished for genius. For our part we are delighted at the near approach of the period that will enable us to grace our pages with chronicling his personations, instead of some of those wretched exhibitions that at present disgrace Drury Lane Theatre.

HAY-MARKET.

THE entertainments at this Theatre last night, were *The School for Scandal*, *Match-Making*, and *A Day after the Wedding*, selected for the benefit of Mrs. Chatterley ; who, as a favourite with the audiences of this house, and a very interesting and agreeable actress, had ample claims upon the support of a public, to whose enjoyment she has often contributed ; and we were most happy to observe, that her rights on this subject, were not unacknowledged, the Theatre being uncommonly well attended. We confess that we did not visit the House last evening, in the anticipation of much gratification from the representation of The School for Scandal, as we could not divest our minds of the opinions we had imbibed of the qualifications of the performers, who were to sustain some of the leading characters—nor were we

wrong—Mr. Terry though a *very* respectable Sir Peter Teazle, and in *some* parts *peculiarly* excellent, did not present that *varied* and *complete* delineation of the part, which we have been accustomed to witness, guided by the genuis and requisites of Mr. W. Farren. 'Twas an outline not filled up with those shades and lights which give variety, effect, and figure to the whole.

Mr. Younger's Sir Oliver Surface was most respectable. But can our readers or—any judges of Theatrical characters and entertainments, imagine, Mr. De Camp in any one respect qualified for the *dissipated*, *thoughtless*, *warm-hearted*, yet *gentlemanly* Charles Surface; but this needs not an observation. Trip or Moses would have been ably sustained by that gentleman.

Of Mrs. Chatterley's performance on *such* an occasion we know not how far our observations would be consistent; but it in many parts displayed considerable ability.

Mr. Conway's Joseph Surface was in many parts excellent.

American Theatrical Regulations.

At the Theatre at *New York* the following regulations have been promulgated.

"The ladies are not to wear *bonnets*, nor the gentlemen their hats in the lower boxes, nor in any box in which there are *Ladies*. Turning the back on the audience during the time the curtain is down is prohibited, on pain of exposure in the papers. Walking on the seats is expressly forbidden;—and those who crack nuts in the boxes are to be considered as *Hogs*, and expelled."

We understand that Miss R. Corri has taken a disgust to the profession which she so much adorned, and, contrary to the wishes of her friends, means to retire from the Stage, at the conclusion of the Hay-market season.

Mr. Warde (of the Dublin Theatre) is performing at Waterford, where he is said to be a great favourite.

Miss Byrne, the Syren of the Dublin Theatre, is playing at Cork.

Miss Stephens performs one night at the Birmingham Theatre on her return from Worcester. She delighted the good people of Leicester two nights last week.

Theatre Royal,

Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulrick, (the Exile) Mr. EGERTON.
Governor of Siberia, Mr. W. FARREN.
Baron Altradoff, Mr. LISTON. Count Calmar, Mr. DURUSET
The Patriarch, Mr. HUNT.
The Czarowitz, Master BODEN.
Daran, Mr. YOUNG.
Welzien, Mr. CONNER. Rimski, Mr. COMER.
Yermach, Mr. CHAPMAN- Servitz, Mr. FAWCETT.
Officer, Mr. Mears. Citizen. Mr. Atkins.
Mariner, Mr. George. Servant, Mr. King. Guard, Mr. Louis
Villagers, Messrs. Taylor, Pyne, &c.
The Empress Elizabeth, Mrs. FAUCIT.
Katharine, Mrs. TENNANT, (her first appearance here.)
Sedona, Mrs. VINING. Alexina, Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.

Mountains of Snow—Cottage of Count Ulrick.

Rocky Pass among the Mountains.—Hall in the Governor's House at Tobolski.—The River Wolga by Moonlight.

General View of Moscow.—The Square of Moscow, in which takes place the

GRAND PUBLIC ENTRY OF EMPRESS ELIZABETH

The Outside of the Greek Church—The Interior of the Cathedral of Moscow in which the

CORONATION OF ELIZABETH

Is Performed by the Graud Patriarch and his Dignitaries.

After which will be revived the Farce of

THE LYING VALET.

Sharp, Mr. MEADOWS.
Gayless, Mr. HORREBOW Justice Guttle Mr. CRUMPTON
Dick, Mr. ATKINS.
Beau Trippet, Mr. PARSLOE,
Melissa, Miss BEAUMONT. Mrs. Gadabout, Miss GREEN
Kitty Pry, Mrs. GIBBS. Mrs. Trippet, Miss SHAW.
Priscilla, Miss VIALS.

Doors will be opened at half past 6, the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be performed the Opera of

ROB ROY MACGREGOR.

Sir Frederick Vernon Mr. YOUNGER.
Rashleigh Osbaldistone....Mr. BAKER.
Francis Osbaldistone Mr. LEONI LEE.
Owen Mr. WILLIAMS. Capt. Thornton Mr. LACY.
Rob Roy Macregor Campbell, (3nd. Time) Mr. TERRY.
Major Galbraith Mr. DE CAMP. Macstuart Mr. BROUGH.
Allen Mr. HENRY. Dougal Mr. J. RUSSELL.
Baillie Nichol Jarvie Mr. TAYLEURE.
Macvittie Mr. COATES. Host Mr. EBSWORTH.
Jobson Mr. JONES. Saunders Wylie Mr. COVENEY.
Andrew Mr. HAMMOND. Lancie Mr. Heritage.
Willie, Mr. Moor. Serjeant Mr. Coombs.
Diana Vernon Miss CAREW.
Martha Miss SMITH. Mattie Mrs. JONES.
Jane Macalpine Mrs. KENDALL. Hostess Miss HENRY.
Katty Mrs. GARRICK. Helen Macgregor Mrs. JOHNSON.

To conclude with the Comedy of

MATCH-BREAKING;

Or, the Prince's Present.

With New Scenery, Dresses, &c. Principal Characters.

Mr. OXBERRY,
Mr. TERRY. Mrs. BAKER.
Mr. DE CAMP.
Mr. WILLIAMS. Mr. YOUNGER.
Mr. HAMMOND.
Mr. C. JONES, and Mr. COVENEY.

Mrs. CHATTERLEY.
Mrs. PEARCE, and Miss R. CORRI.

Doors open at 6 o'Clock, and the Performance to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change.
Who has it served, at *an early hour, each morning*, at the houses of those who favor him with their orders.

THE

Theatrical Observer.

"Nothing extenuate nor set down aught in malice."

No. 22. THURSDAY, Oct. 18, 1821. *Price 1d.*

COVENT GARDEN.

WE last night visited this Theatre, having previously loosened the reins of our imagination, in compliance with the mandates issued for that purpose by the Managers, in their descriptive accounts of the day. The House was at a very early hour *excessively* crowded, and we cannot describe the reviving sensations we felt, when on the drawing up of the curtain, the *cool* and *icy plains* of *Siberia*, in some measure dispelled the *intense heat* occasioned by the fullness of the Theatre. We presume that as *Shews* are now the *order* of the day, we must in compliance with the custom, as well as the general taste, attempt a description of the *display* which Covent Garden last night presented: and though we confess ourselves to be in some measure inadequate to the task of describing so *arduous* an undertaking, we shall make a few *general* observations on the entertainment. It was undoubtedly very splendidly produced, and no expense appears to have been spared. The nerves of the anxious auditers were at the commencement of the third act, most seriously agitated by the sudden appearance of three cords, which certainly announced *something*; and on the disappearance of the scene, the *Triumphal Arch* with all its decorations, struck on the *all-admiring* gazes of the audience: then appeared the *Patriarch*, *Priests*, *Nobles*, *Ladies*, the *young Prince*, under a canopy, the *Ambassadors* of *Poland*, *Spain*, *France*, *England*, *Malta*, *Tartary*, *China*, and their *respective Suites*, *dressed* in the *costume* of the different nations they represented; and *finally*, the Empress herself, drawn in a magnificent Car by *six* horses, followed by a troop of horsemen, kettle-drums, &c. &c. &c. The effect was certainly most brilliant. The second scene following this, represented the ceremony of the Coronation; and at the *conclusion* of the piece, the horses and soldiers *again* made their appearance, and with the aid of a car drawn by rein-deers, presented a very beautiful coup d'œil.

The whole was most warmly applauded, and its repetition announced amidst enthusiastic applause.

HAY-MARKET.

THIS House last night had a full *Pit* and *Galleries*, but indifferently attended *Boxes*. *Rob Roy* and *Match-Breaking* were performed with spirit, if not, in all their parts, with the excellence to be looked for from establishments that can command more histrionic talent.

An accident happened on the capture of *Rob*. Mr. TERRY expressed the rage of the hero with such Highland vigour, in dashing his dirk on the ground, that it sprang from the stage across the orchestra into the pit, but fortunately no one was hurt.

Mr. TERRY's *Rob* met with applause.

Mr. LEONI LEE and Miss CAREW gave considerable satisfaction to the audience by their vocal exertions; but why does the former pay so little attention to *acting* his part? If it is a *fashion* amongst Operatic performers to neglect every thing but effect in their singing, it is one that had better be superseded by the vulgar good-sense of *Hamlet*, who directs actors "*to suit the word to the action, and the action to the word.*"

Mr. TAYLEURE, as the *Baillie*, was in high favour throughout.

Acted this Evening at the above Theatre

EVERY ONE HAS HIS FAULT.
A DAY AFTER THE WEDDING.
AND
MATCH-MAKING.

Mrs. Brudenell, who has acquired so much celebrity by her recent performances at Covent Garden, on Tuesday left London for Dublin, to commence her professional engagements in that city. The Dublin Theatre opens on Monday next, with (as the papers announce) considerable improvements, and a *very talented* company. The names of Brudenell, Brunton, Bartley, Talbot, Grimaldi, &c. being added to the previous strength of the company.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in 3 Acts, founded on one of Mrs. Opie's tales, called

GERALDI DUVAL.

With Appropriate Scenery, New Dresses, &c.

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Ernest, his Infant Son ... .Master J. CARR.
Robber's Boy.....Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant.....Mr. KNIGHT.
Konitz.....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Rolf.....Mr. BROMLEY.
Ethelind, Countess of Altenberg Miss SMITHSON.
Nina, Daughter to Maurice..... Miss CUBITT.
Ninnette.....Mrs. BLAND.
Barbara, Wife of Sternolf.....Mrs. EGERTON.

End of Act 1. will be introduced a Pas-seul by Miss Tree.

After which,

THE CORONATION.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.

In which will be given a New Comic Song,
"*The King and the Coronation Old England and the People.*"
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

MONSIEUR TONSON.

The Principal Characters by

Mr. COOPER Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.
Mr. ISAACS. Mrs. KNIGHT. Miss SMITHSON.
And Mrs. BLAND, with a Song.

Doors open at Half past Six, and the Play to begin at 7.

Theatre Royal,

Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulrick, (the Exile) Mr. EGERTON.
Governor of Siberia, Mr. W. FARREN.
Baron Altradoff, Mr. LISTON. Count Calmar. Mr. DURUSH
The Patriarch, Mr. HUNT.
The Czarowitz. Master BODEN.
Daran, Mr. YOUNG.
Welzien, Mr. CONNER. Rimski, Mr. COMER.
Yermach, Mr. CHAPMAN. Servitz, Mr. FAWCETT.
Officer, Mr. Mears. Citizen. Mr. Atkins.
Mariner, Mr. George. Servant, Mr. King. Guard, Mr. Lo
Villagers, Messrs. Taylor, Pyne, &c.
The Empress Elizabeth, Mrs. FAUCIT.
Katharine, Mrs. TENNANT, (her 2nd. appearance here.)
Sedona, Mrs. VINING. Alexina, Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of [illegible] Brick.
Rocky Pass among the Mountains.—Hall in the Governo
House at Tobolski.—The River Wolga by Moonlight.

General View of Moscow.—The Square of Moscow, in whi
takes place the
GRAND PUBLIC ENTRY OF EMPRESS ELIZABET

The Outside of the Greek Church—The Interior of the
Cathedral of Moscow in which the

CORONATION OF ELIZABETH

Is Performed by the Grand Patriarch and his Dignitaries.

To conclude with the Farce of

LOVE, LAW, & PHYSICK.

Dr. Campher, Mr. BLANCHARD.
Flexible, Mr. YATES. Lubin Log, Mr. LISTON.
Capt Danvers, Mr JEFFERIES John Brown, Mr. ATKIN
Andrew, Mr. EMERY. Coachman, Mr. NORRIS.
Mrs. Hiliary, Mrs. GIBBS. Laura, Mrs. STERLING.

Doors open at 6 o'Clock, and the Performance to begin at 7

Printed by E. THOMAS, Denmark-Court, Exeter-'Chang
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houses of those who favor him with their orders.

THE

Theatrical Observer.

"Nothing extenuate nor set down aught in malice."

No. 23. FRIDAY, Oct. 19, 1821. *Price 1d.*

COVENT GARDEN.

WE again visited this Theatre last night in the garb of observation, to witness the *repetition* of the Exile; which, in our previous number, we announced to our readers had been revived in a very *splendid* and *expensive* manner. In our *first* notice of this Opera, the limits of our publication prevented our entering into a detail of the abilities or defects which the various performers, in their respective characters exhibited: and though aware how necessary *these* remarks were, in support of our assumed characters, we dare aver to that the *horses*, *dresses*, and *individuals* composing the *procession*, excited *more* interest and curiosity in the minds of the Theatrical public, than would the most scrutinizing observations on the *intellectual* department of the piece have done. Yet warned by our *pages*, we will without further remarks on this subject, enter on a more important one.

We understand that the character of Daran is particularly a favourite one of Mr. Young's (or to use a Theatrical phrase, is with that gentleman a *pet part*) we therefore went to the Theatre naturally prejudiced with the belief, that one so peculiarly selected and studied by such a great master of his art, would exhibit all the beauties and varieties, which a consideration of Daran induced *us* to allot to him: nor do we know any part on the Stage, which *more* admits of producing *great effect*, both from the language and situations assigned to it; yet we do not hesitate to say, that though *many* points were given with much judgment, beauty, and effect, the *coldness* which characterises Mr. Young's *general* style of acting, was never more chilling than on this occassion; and this we particularly felt, as from the assumed habits of Daran, as well as the situations in which he is placed, the *wilder* passions of the heart, are ever *strongly* played upon: but Mr. Young seemed to want the *physical* requisites for passion, our meaning of which we cannot better illustrate, than by an observation of Garrick's; whose opinion being asked of the manner in which an actor performed a drunken part, replied that "his *legs* were sober."

Mr. W. Farren's performance displayed all that *fullness* of *humour*, and *correctness* of *character*, which so much marks this gentlemen's general style of acting. It was very warmly received,

Mr. Liston played in a very *natural* manner Baron Altradorff, and sang with very good effect. The duet with Mr. Farren was encored.

The House was remarkably well attended.

A Mrs. Tennant made her *second* appearance on the Covent Garden boards last night in the part of Katharine, she seemed very timid, but her *acting* was as *nearly* deficient of *expression*, as her *singing* was, of *power*, *sweetness*, and *taste*.

DRURY LANE.

The *old* entertainments here continue to draw good houses; and last night proved that the rival attractions of *Covent Garden Empress* had not lessened the desire to witness *the Coronation of George the Fourth*. It is this splendid spectacle of the *fac-simile* of an event that will be handed down to posterity that *alone* confers on *Drury* the distinction it at present enjoys of well-filled benches. But this will have an *end*,—the circle of curiosity has a termination; and the *love-sight public* will, when *once* gratified, flock to new scenes of pageantry. We would condemn this fondness for *shews*, and this readiness on the part of Managers to gratify the vitiated taste, did they not, at *one* House, at least, endeavour to mingle something more worthy of our admiration with the gaudy trappings of splendid ceremonials.

Constructed as our two principal Theatres are, it is, perhaps, necessary to resort to means of gratifying the *eye* in some parts of the exhibitions, for many persons find it impossible fully to catch the words of the actors; and were no something done in the course of the evening's amusements to stop the murmurs of the disappointed listeners, there would be many more *habitual absentees* than there are.

HAY-MARKET.

We never in our lives felt a greater inclination to comply with a wish than we feel on the writing of this to accede to that, expressed by *Harmony* at the conclusion of *Every One Has his Fault*, that "all *Friends here will speak well of* us *behind our backs*." The play was most *admirably* acted, and reflects the *highest* credit on the exertions of the performers. We have not space to *individualise* their merits, but it was most warmly applauded throughout, and its repetition was heard announced with *pleasure* for Saturday next, rapturously received by a very full audience. We would venture to hint to the Managers, however, a rummage in the wardrobe for better livery for the servant of *Lord Norland*, as well as more suitable dress for his valet or secretary.

Theatre Royal,

Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulrick, (the Exile) Mr. EGERTON.
Governor of Siberia, Mr. W. FARREN.
ıron Altradoff, Mr. LISTON. Count Calmar, Mr. DURUSET
The Patriarch, Mr. HUNT.
The Czarowitz, Master BODEN.
Daran, Mr. YOUNG.
Welzien, Mr. CONNER. Rimski, Mr. COMER.
Yermach, Mr. CHAPMAN. Servitz, Mr. FAWCETT.
Officer, Mr. Mears. Citizen. Mr. Atkins.
ariner, Mr. George. Servant, Mr. King. Guard, Mr. Louis
Villagers, Messrs. Taylor, Pyne, &c.
The Empress Elizabeth, Mrs. FAUCIT.
Katharine, Mrs. TENNANT, (her 2nd. appearance here.)
Sedona, Mrs. VINING. Alexina, Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.
ɔcky Pass among the Mountains.—Hall in the Governor's House at Tobolski.—The River Wolga by Moonlight.
eneral View of Moscow.—The Square of Moscow, in which takes place the
RAND PUBLIC ENTRY OF EMPRESS ELIZABETH
The Outside of the Greek Church—The Interior of the Cathedral of Moscow in which the
CORONATION OF ELIZABETH
Is Performed by the Graud Patriarch and his Dignitaries.

To which will be added the Farce of

HUBANDS AND WIVES.

Sir Peregine Peery, Mr. BLANCHARD.
Capt. Tickall, Mr. JONES. Capt. Wing'em, Mr. ABBOTT
Farmer Clover, Mr. EMERY.
Humphry Grub, Mr. COMER.
Lady Sarah Peery, Mrs. FAUCIT.
Eliza Beaumont, Miss BEAUMONT.
Dame Briarly, Mrs. DAVENPORT. Rose, Miss FOOTE.
Mary, Miss E. GREEN.

Doors will be opened at half past 6, the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be performed the Opera of

ROB ROY MACGREGOR.

Sir Frederick Vernon Mr. YOUNGER.
Rashleigh Osbaldistone....Mr. BAKER.
Francis Osbaldistone Mr. LEONI LEE.
Owen Mr. WILLIAMS. Capt. Thornton Mr. LACY.
Rob Roy Macregor Campbell, Mr. TERRY.
Major Galbraith Mr. DE CAMP. Macstuart Mr. BROUGH.
Allen Mr. HENRY. Dougal Mr. J. RUSSELL.
Baillie Nichol Jarvie Mr. TAYLEURE.
Macvittie Mr. COATES. Host Mr. EBSWORTH.
Jobson Mr. JONES. Saunders Wylie Mr. COVENEY.
Andrew Mr. HAMMOND. Lancie Mr. Heritage.
Willie, Mr. Moor. Serjeant Mr. Coombs.
Diana Vernon Miss CAREW.
Martha Miss SMITH. Mattie Mrs. JONES.
Jane Macalpine Mrs. KENDALL. Hostess Miss HENRY.
Katty Mrs. GARRICK. Helen Macgregor Mrs. JOHNSON.

To which will be added,

A DAY AFTER THE WEDDING.

Col. Freelove.....Mr. DE CAMP.
Lord Rivers.....Mr. BAKER.
James.....Mr. HAMMOND.
Lady Elizabeth Freelove..Mrs. CHATTERLEY.
Mrs. Davies.....Mrs. KENDALL.

To conclude with the Farce of

A ROLAND FOR AN OLIVER.

Sir Mark Chase.....Mr. WILLIAMS.
Mr. Selboure.....Mr. BAKER.
Alfred Highflyer.....Mr. DE CAMP.
Fixture.....Mr. HAMMOND.
Gamekeeper..... ...Mr. EBSWORTH.
Gamekeepers and Servants, Messrs. Saunders, Heritage, More Hemes, Wilson Willougby, Vaughan.
Mrs. Selborne.....Mrs. GARRICK.
Maria Darlington.....Mrs. BAKER.
Mrs. Fixture.....Mrs. JONES.

Doors open at 6 o'Clock, and the Performance to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change,
Who has it served, at *an early hour, each morning*, at the houses of those who favor him with their orders.

THE

Theatrical Observer.

"*Nothing extenuate nor set down aught in malice.*"

No. 24. SATURDAY, Oct. 20, 1821. *Price* 1*d.*

COVENT GARDEN.

THE success of the *Exile* might be supposed calculated to *banish* us from this Theatre on its nights of performances; it might be thought, that having *twice* attended its representation, we would be satiated with the splendour of the scenes, and processions, and fatigued with the repetition of the dramatic story and enactment. There may be some truth in this—but we are not always frequenters of the Theatre for our own gratification. We have a duty to perform towards our readers—we are the *agents* of the play-loving public, and it is our part to *see* and *hear* on behalf of those who are not able or disposed to be present in the Theatre. Our number admits of a regular attendance of one of us at each of the principal Houses; and there we are nightly to be found. Generally there is enough of novelty, if not on the Stage, at least amongst the audience, to keep us awake, and thus enable us to be the watchful *Observers*, and the faithful recorders of any important Theatrical matter that may occur. Our pages thus become a close, unbroken, though brief chronicle of what principally concerns the acting-drama; and the whole of our labours for a *Season*, may form, we would hope, a volume not uninteresting at a future period. Our *penny* pages may look insignificant to Cheese-mongers or Pastry-cooks, and purchasers of *Snuff-paper*, may turn up their noses at our want of accommodation to *Rappee* or *Lundyfoote*, but we court not their custom, being rather ambitious that our little paper should escape the unpleasant office of covering a quarter of a pound of butter, envelopping a *patty*, or being deputy to a snuff-box.

THE EXILE again drew an immense concourse last night, who rivalled preceding audiences in their testimonies of approbation.

Miss Foote's performance of Alexina was excessively *interesting* though deficient of the *expression* we have seen given to this character, and which it certainly admits of; she *pleased* without delighting.

We highly approve of the intention evinced by the managers of this Theatre to give us *variety* in the *after-pieces* during the long run to be expected for *The Exile;* and we think, indeed, without aids of that kind, the attractions of this splendid piece will not *tell* to the degree hoped for.

The Farce of *Husbands and Wives*, which followed the Opera, was infinitely amusing—the performers exerted themselves to gratify so brilliant and numerous a body of spectators, and accordingly received due acknowledgments on all sides.

HAY-MARKET.

THIS Theatre last night contained a very respectable audience to witness the entertainments of *Rob Roy*, *A Day after the Wedding*, and *A Roland for an Oliver*, which was certainly a very well regulated *bill of fare*. We were happy to observe that Mr. Leoni Lee, profiting by our hints, threw a little more *vigour* and *consistency* into his acting, though many of his *starts* and *important looks* are *still* out of place. If a friend was to read over to this gentlemen his parts and explain the sense of the different passages, it might contribute much to Mr. L.'s advance in his profession.

Mr. De Camp made the character of Major Galbraith *very* amusing and conspicuous by his acting and singing.

Mrs. JOHNSON'S *Helen Macgregor* has spirit enough, but the powers of her voice are not adequate to give force to her ranting. *Mrs. Egerton* of Drury Lane has the great advantage in characters of this violent description of being able to spout her fury in a key that harmonises with our ideas of a *virago*.

In the Interlude, Mr. De Camp played Colonel Rivers; we wish this *gentleman* would never assume the *latter* character upon the stage, for we assure him that he is *wholly unfit* for it.

Mr. Williams' Sir Mark Chase was very humorous and chaste: this gentleman is a highly useful and pleasing actor.

The House was good.

Miss Stephens is delighting the good people of Liverpool with her musical powers.

We understand that Mr. Bengough has taken the English Opera House for a night, (Wednesday the 31st we believe,) and that Miss Clara Fisher will exhibit her juvenile talents.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in 3 Acts, founded on one of Mrs. Opie's tales, called

GERALDI DUVAL.

With Appropriate Scenery, New Dresses, &c.

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Ernest, his Infant Son... .....Master J. CARR.
Robber's Boy..... Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant.....Mr. KNIGHT.
Konitz.....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Rolf.....Mr. BROMLEY.
Ethelind, Countess of Altenberg Miss SMITHSON.
Nina, Daughter to Maurice..... Miss CUBITT.
Ninnette.....Mrs. BLAND.
Barbara, Wife of Sternolf.....Mrs. EGERTON.

End of Act 1. will be introduce i a Pas-seul by Miss Tree.

After which,

THE CORONATION.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.

In which will be given a New Comic Song,
"*The King and the Coronation Old England and the People.*"
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

MONSIEUR TONSON.

The Principal Characters by

Mr. COOPER Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.
Mr. ISAACS. Mrs. KNIGHT. Miss SMITHSON.
And Mrs. BLAND, with a Song.

Doors open at Half past Six, and the Play to begin at 7.

Theatre Royal, Hay Market

This Evening will be performed the Comedy of

EVERY ONE HAS HIS FAULT.

Solus, Mr. OXBERRY. Harmony, Mr. TERRY.
Mr. Irwin, Mr. CONWAY.
Sir Robert Ramble, Mr. JOHNSON, from the Bristol Theatre.
Lord Norland, Mr. YOUNGER.
Placid, Mr. BAKER. Hammond Mr. COATES.
Porter, Mr. HAMMOND.
Edward, Miss CARR. Sam, Mr. C. JONES.
William, Mr. EBSWORTH. John, Mr. YOUNG.
Waiter, Mr. Heritage.

La ly Eleanor Irwin, Mrs. CHATTERLEY.
Mrs Placid, Mrs. TAYLEURE.
Miss Spinster, Mrs. Pearce.
Miss Wooburn, Miss BOYCE.
Servant, Miss HENRY.

To conclude with the Musical Entertainment of

THE REVIEW.

Mr. Deputy Bull, Mr. WILLIAMS.
Captain Beaugard, Mr. BAKER.
Caleb Quoten, Mr. J. RUSSELL.
Looney Macwolter, Mr. WARD.
J. n Lump Mr. TAYLEURE Charles Williams Mr. HENRY
rjeant, Mr. COVENEY. Dubbs, Mr. EBSWORTH.
Grace Gaylove, Miss BOYCE.
Lucy, Mrs. JONES. Phœbe Whitehorn, Mrs. BAKER.
Martha, Mrs. KENDALL.

Doors open at 6 o'Clock, and the Performance to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change,
Who has it served, at *an early hour, each morning,* at the houses of those who favor him with their orders.

THE

Theatrical Observer.

"Nothing extenuate nor set down aught in malice."

No. 25. MONDAY, Oct. 22, 1821. *Price 1d.*

DRURY LANE.

We had *Geraldi Duval*, *The Coronation*, and *Monsieur Tonson* here again, on Saturday evening. The House was full, and the applause abundant, particularly during *The Coronation*; for who can withstand the captivating graces of His Theatrical Majesty.—It is, really, well worth *seven-shillings* to witness the *royal bow*, and the occasionally abstracted, but dignified manner of the mock-sovereign. The KING of Drury, certainly, deserves well of his country, for so lengthened a representation of what must gratify every truly British heart. We are convinced that more good service has been done to the cause of *loyalty* by the *Theatrical Coronation*, than by the original Westminster Ceremony. For the latter had but its influence over the imaginations and feelings of the rich and gay, who may be said to inherit courtly sensations; whereas the *Drury ceremony* has had innumerable *one shilling—two shillings—and three and sixpenny* subjects, who are well known to be chiefly composed of *poor grumblers*, whose hearts are not always inclined to swell with gratification at thoughts of the *powers that be*. Yet from these has the *Monarch of the Stage* drawn willing tributes of applause on behalf of the *Monarch of the State*. If, at the next batch of knights, there is not a *Sir Robert William* created, we shall, indeed, be much surprised.

The sister Theatre, which has ventured on a rival spectacle, will, we imagine, derive its success from a somewhat different cause than the mere love of pomp, glitter, and noise. There is a strange inconsistency and perverseness in human nature, that too often leads us to be fond of fostering any thing that has the *appearance* of opposition. Thus the very applause than has attended the representation of a *King's* coronation at one house, will, on this principal alone, breed innumerable thunderers of approbation at witnessing a *crown* placed on a *woman's* head at the other. And what does this signify to the Managers? What do they care whence patronage flows, so as the stream comes their way, and deposits on the banks of their treasury the golden sediment, washed from the mountains of folly and fashion?

HAY-MARKET.

In a previous number of our publication we made a few *general* observations upon the comedy of *Every One has His Fault.* It was on Saturday evening repeated at this Theatre in consequence of the universal and merited approbation it excited on its first representation: nor do we think that the sentiments which *that* event created, were in the least degree, lessened by its recent repetition. The comedy is from the pen of the late Mrs. Inchbald, an individual the memory of whom is intimately associated with the dramatic history of the present age, to which she has contributed by many theatrical productions, and by her critical essays and remarks upon the acting drama of the day. In her general style of dramatic writings there appears a greater effort at the production of *effect*, than is probably consistent with nature or propriety; there is an evident aim in her works at the legitimate source of scenic literature—the prevailing follies of mankind and of society. Yet the mirror she has selected to reflect them in is of so *magnifying* a nature that our features are too distorted to be recognised by self-love and vanity as our own; or in other terms her characters fail of effecting the point intended, by becoming rather *burlesques* than *imitations*, which observation is perhaps peculiarly applicable to the play at present under consideration: the leading characters in it are *not* the general members of society; and if *ocassionally* encountered are so highly extravagant as to be more in danger themselves of being *avoided* by their neighbours than the latter are of imbibing the eccentric features of their characters.

Mr. Conway performed the character of Irwin in a most *feeling* and admirable manner, depicting the various passions of the heart most energetically. The scene with his wife in which he reveals to her his robbery, was given in a very masterly manner, untinged by *extravagance* yet forcible and feeling.

Mr. Terry's Harmony was in his *best* style, the dry humour of the character being admirably suited to his peculiar style, though there were some *feeling* touches which would not have disgraced a Kemble.

Mr. Oxberry's Solus, though rather extravagant was humorous and spirited. This gentleman reminds us of one who has *St. Vitus'* dance.

We feel happy at paying to Mrs. Chatterley the *just* tribute due to her abilities, and acknowledging how erroneous was the ill conception we entertained of her requisites for the tender delineations of the stage; her acting in Lady E. Irwin was most excellent; and the scene with her son and father displayed most powerful talents for the more serious walk of the profession,—the dew drops sparkled in the eyes of all around us, who seemed sensibly affected.

The House was well attended; and the Performance are, this Evening, *Every One has His Fault.* and *The Review.*

Theatre Royal,

Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulricke the Exile) Mr. EGERTON.
Governor of Seberia, Mr. W. FARREN.
Baron Altradoff, Mr. LISTON. Count Calmar, Mr. DURUSET
The Patriarch, Mr. HUNT.
The Czarowitz, Master BODEN.
Daran, Mr. YOUNG.
Welzien, Mr. CONNER. Rimski, Mr. COMER.
Yermach, Mr. CHAPMAN. Servitz, Mr. FAWCETT.
Officer, Mr. Mears. Citizen. Mr. Atkins.
Mariner, Mr. George. Servant, Mr. King. Guard, Mr. Louis
Villagers, Messrs. Taylor, Pyne, &c.

The Empress Elizabeth, Mrs. FAUCIT.
Katharine, Mrs. TENNANT,
Sedona, Mrs. VINING. Alexina, Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.
Rocky Pass among the Mountains.—Hall in the Governor's House at Tobolski.—The River Wolga by Moonlight.
General View of Moscow.—The Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF EMPRESS ELIZABETH
The Outside of the Greek Church—The Interior of the Cathedral of Moscow in which the
CORONATION OF ELIZABETH
Is Performed by the Graud Patriarch and his Dignitaries.

To which will be added the musical Farce of

THE PADLOCK.

Don Diego Mr. J. ISAACS, Leander, Mr. DURUSET
Scholars, Messrs. Mears and Parsloe.
Mungo, Mr. BLANCHARD.

Leonora, Miss HALLANDE,
Ursula, Mrs. DAVENPORT.

Doors open at 6 o'Clock, and the Performance to begin at 7.

Theatre Royal, Drury Lane.

This Evening will be performed the Comedy of

THE DRAMATIST.

Vapid, Mr. ELLISTON.
Lord Scratch, Mr. GATTIE.
Harry Neville, Mr. BARNARD. Ennui, Mr. HARLEY
Floriville, Mr. RUSSELL.
Willoughby, Mr. THOMPSON.
Peter, Mr. W. H. WILLIAMS. Servant, Mr. WEBSTER
Lady Waitford, Mrs HARLOWE.
Louisa Courtney, Miss SMITHSON.
Marianne, Mrs. EDWIN,

After which,

THE CORONATION.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.
In which will be given a New Comic Song,
" *The King and the Coronation Old England and the People.*
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with the Farce of

THE WEATHERCOCK.

Trissam Ficle, Mr. HARLEY.
Old Ficle, Mr. GATTIE.
Briefwit, Mr. W. H. WILLIAMS.
Variella, Miss KELLY.
(Her first appearance this Season.)

Doors open at Half past Six, and the Play to begin at 7.

Printed by E. Thomas, Denmark-Court, Exeter-'Change
Published by C. Harris, 25, Bow Street.
Who has it served, at *an early hour, each morning*, at th
houses of those who favor him with their orders.

THE

Theatrical Observer.

"*Nothing extenuate nor set down aught in malice.*"

No. 26. TUESDAY, Oct. 23, 1821. *Price 1d.*

COVENT GARDEN.

The *Exile* continues to attract. The *Procession* and *Coronation* were loudly applauded. We think there is frequently *too much space* between the different Ambassadors in the Cavalcade, which produces, at times, a meagre effect: and we have to state our decided aversion to the *manner* in which the Chinese Ambassador is personated. Mandarins, we beg to observe, can keep their heads steady; and it is not because our tea-shops have Chinese figures with moveable noddles to attract gaping customers, that we are to look for fac-similes of them in a stage representation of a Chinese ambassador. The poor fool, who last night rolled his head about for above half an hour, must have got a stiff neck. We hope we shall not again witness so awkward an attempt at misplaced drollery.

DRURY LANE.

There was some *novelty* in the performances at this Theatre last night. Instead of *The Coronation* being accompanied with *Geraldi Duval* and *Monsieur Tonson*,—*The Dramatist* and *The Weathercock* were played.

The comedy went off well: and in the farce our old favorite Miss KELLY appeared, as *Variella*, for the first time this season, and was received with a hearty welcome. There is something very reviving in seeing the return of faces to these *boards* with which we have been accustomed to laugh, or to feel our eye moisten; and amongst all those that have delighted us, we know not one who is more entitled to our warm remembrance for successful exertions towards our gratification than Miss KELLY. She did not, however, in our opinion, select a part very suitable to the exhibition of her powers, for her *entree* for the season. *Variella* is a tolerably amusing character as far as it goes, but it is too slight to afford room for a considerable impression in favor of any one that fills it. If she was determined to come out in *Farce*, why did she not choose *Nell* in *The Devil to Pay*, which gives her some opportunity to display her comic talents.

Mr. HARLEY makes an excellent *Tristram Fickle*; and last night gave us a touch, in his address to *the Jury*. after the manner of a certain learned *Serjeant*, who is remarkable for a healthy complexion, a *soft* voice, and a peculiar urbanity of manner.

We do not admire the *Briefwit* of Mr. W. H. WILLIAMS. Having had the pleasure of seeing MATTHEWS act this part on the first night of *The Weathercock*, we cannot forget the eccentricity of his *action*, in which consists all the humour of the character.

The House was not full.

HAY-MARKET.

WE visited this Theatre last night to again witness the entertainments of Saturday evening, and having previously seen the play of *Every One has His Fault twice* within the week, (though each time highly delighted with the performance) we will candidly acknowledge that we entered the Boxes with a hearty yawn, which almost exceeded the capacity of our jaws, when with a dismal face an apologist came forth and announced "the incapability of Mr. Conway (from illness) to support the character of Mr. Irwin—the kind undertaking of Mr. Baker to supply his place, and the willingness of Mr. Tayleure to officiate for *him*, in this emergency—relying, &c." It would not be liberal to make any critical remarks on the exertions of either of these gentlemen on *such* an occasion; and we shall content ourselves with observing that they both strove to supply the defects occasioned by this unfortunate circumstance.

A Mr. Johnson, from the Bristol Theatre, sustained the character of Sir Robert Ramble; and though he wants vivacity and richness of humour for so important a line of his profession, seems well acquainted with the stage and its business, yet he sometimes offends by an appearance of affectation, a very repulsive quality in an actor. His apology for his inability to assist Irwin was that of a coxcomb, and not that of a *gentleman*, or a man of *any* delicacy, masking 'gainst his inclination, his better feelings under the cloak of *fashion*.

Miss Boyce and Mrs. Tayleure did much justice to the characters of Miss Woodburn and Mrs. Placid, and we should be wanting in gratitude, were we not to name Mrs. Pearce's Miss Spinster. The Play went off well.

Miss Green, a singer, and late of Covent Garden Theatre, was led on Tuesday last to the Hymeneal Alter by a Mr. Bedford, a celebrated vocalist and actor on the Dublin boards.

Mrs. Bunn is engaged to lead the business at the Bath Theatre.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in 3 Acts, founded on one of Mrs. OPIE's tales, called

GERALDI DUVAL.

With Appropriate Scenery, New Dresses, &c.

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Ernest, his Infant Son... .....Master J. CARR.
Robber's Boy..... Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant.....Mr. KNIGHT.
Rolf.....Mr. BROMLEY.
Konitz.....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Ethelind, Countess of Altenberg Miss SMITHSON.
Nina, Daughter to Maurice..... Miss CUBITT.
Ninnette.....Mrs. BLAND.
Barbara, Wife of Sternolf.....Mrs. EGERTON.

End of Act 1. will be introduced a Pas-seul by Miss Tree.

After which,

THE CORONATION.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.
In which will be given a New Comic Song,
"*The King and the Coronation Old England and the People.*"
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

MONSIEUR TONSON.

The Principal Characters by
Mr. COOPER Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.
Mr. ISAACS. Mrs. KNIGHT. Miss SMITHSON.
And Mrs. BLAND, with a Song.

Doors open at Half past Six, and the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be Performed

THE BEGGAR's OPERA.

Peachum, Mr. TERRY. Lockit, Mr. WILLIAMS.
Captain Macheath, By A YOUNG LADY,
(her first appearance on this Stage, and in that Character.)
Filch, Mr. J. RUSSELL.
Ben Budge, Mr. EBSWORTH Mat o'the Mint, Mr. BROUGH
Jemmy Twitcher, Mr. COATES.
Crook-finger'd Jack, Mr. HAMMOND.
Wat Dreary, Mr. YOUNG. Nimming Ned, Mr. SAUNDERS
Harry Paddington, Mr. DIETHER. Drawer, Mr. JONES
Mrs. Peachum, Mrs. PEARCE.
Polly, Miss R. CORRI. Lucy, Mrs. JONES.
Jenny Diver Mrs. COVENEY Suky Tawdry Mrs. KENDALL
In Act 3. A Hornpipe in Fetters.

Previous to which, the Comedy of

MATCH-BREAKING;

Or, the Prince's Present.

With New Scenery, Dresses, &c. Principal Characters.

Mr. OXBERRY,
Mr. TERRY. Mrs. BAKER.
Mr. DE CAMP.
Mr. WILLIAMS. Mr. YOUNGER.
Mr. HAMMOND.
Mr. C. JONES, and Mr. COVENEY.
Mrs. CHATTERLEY.
Mrs. PEARCE, and Miss R. CORRI.

Doors open at 6 o'Clock, and the Performance to begin at 7.

Printed by E. Thomas, Denmark-Court, Exeter-'Change.
Published by C. Harris, 25, Bow Street,
Who has it served, at *an early hour, each morning*, at the houses of those who favor him with their orders.

THE

Theatrical Observer.

"Nothing extenuate nor set down aught in malice."

No. 27. WEDNESDAY, Oct. 24, 1821. *Price* 1*d.*

DRURY LANE.

WHEN we inform our readers that the performances at this House, last night, were *Geraldi Duval*, *The Coronation*, and *Monsieur Tonson*, they will not be surprised at our declaring the utter inability we labour under of making a single *new* remark upon the edifying exhibitions of the evening.

We are, at this moment, circumstanced pretty nearly the same as a musical pupil who is set down to practice for hours together, *The Dead March in Saul*, or *God Save the King*, or *The Minuet de la Cour ;* and who, when at length the dull repetition is over, joyously dashes away at a *voluntary* or a merry jig. So we, who have undergone night after night the penance of boring over the hacknied *horrors*, *regalities*, and *mouvements*, contained in the above-mentioned Melodrame, Spectacle, and Farce, gladly fly to any *whim* that can drive them out of our memory.—Well—what shall we say? What shall we do to fill the little *blank* space before us? Shall we take a *refreshing* walk in Bridges-street, or as a foreign friend of ours call's it—*Breeches*-street? which name, by the bye, Mr. PARR, of the corner *cloathes-shop*, would, we think, have no objection to.—Well, here, at this very shop let us breathe awhile—and gazing on the towering fane across the way, let us for a moment indulge imagination.

We think we see before us the *future* favored haunt of genius—yes—it is *that* over which presides a man of *taste*, *judgment*, and *liberality*. As we gaze, we call up to memory the history of past-times, when the COMIC MUSE was loosened from the trammels of *decency ;* when she rather sought to dazzle and allure than teach the heart its proper feelings, and the understanding it just limits.

We proceed in fancy through intervals of vigour and propriety to the revolutionary period, when *morality* attempted the merry Muse's life, and left her lingering to these days in the hands of wretched quacks. But, surely, within yonder *Temple* we may not ineffectually put up our prayers for her preservation—for there is a High Priest who well knows the most grateful *sacrifice*—Yes, revered Sage, lay bare on your *smoking* Altars the *bandits*—the screaming *virgins*, and scolding *house-keepers* of rock-lodged thieves—stretch the glittering *coats of mail*—the flaunting *flags*—consume them *all*, and with them the brainless skulls of *Spectacle Projectors*, and *Bombast Manufacturers*.

HAY-MARKET.

The *Beggars' Opera* was last night performed, and introduced to this stage a young lady, as *Captain Macheath.*

We will not, on the *first* appearance of the fair *debutante*, enter on minute criticism; but as she performs again the same part this evening, we shall await her less embarrassed efforts to enable us to give a decided opinion on her merits, which are evidently considerable. She was much applauded and was encored in "*When first at her looking-glass*," and in "*How happy could I be with either.*"

In the meantime it may not prove uninteresting to our readers to insert a critique upon the Opera itself, from the works of a celebrated modern author. He says, "the merits of *The Beggars' Opera* are particularly its own. It not only delights but instructs us, without our knowing how, though it is at first view equally offensive to good taste and common decency. The materials, indeed, of which it is composed, the scenes, characters, and incidents, are in general of the lowest and most disgusting kind; but the Author, by the sentiments and reflections which he has put into the mouths of highwaymen, turnkeys, their wives and daughters, has converted the motley group into a set of fine Gentlemen and Ladies, satirists, and philosophers. What is still more extraordinary, he has effected this transformation without once violating probability, or "overstepping the modesty of nature." In fact *Gay* has, in this instance, turned the tables on the critics, and by the assumed license of the mock heroic, still has enabled himself to do justice to nature, that is, to give all the force, birth, and locality of real feeling to the thoughts and expressions, without being called to the bar of false taste and affected delicacy. We might particularly refer to *Polly*'s description of the death of her lover, and to the song, "*Woman is like the fair flower in its lustre,*' the extreme beauty and feeling of which are only equalled by their characteristic propriety and *naivete*. Every line of this sterling Comedy sparkles with wit, and is fraught with the keenest and bitterest invectives. It has been said by a great moralist, 'there is some soul of goodness in things evil,' and *The Beggars' Opera* is a good natured but severe comment on this text. The Poet has thrown all the gaiety and sunshine of the imagination, the intoxication of pleasure, and the vanity of despair round the short lived existence of his heroes, while *Peachum* and *Lockit* are seen in the back ground parcelling out their months and their weeks between them. The general view of human life is one of the most refined and abstracted kind."

Theatre Royal,

Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulricke the Exile) Mr. EGERTON.
Governor of Seberia, Mr. W. FARREN.
Baron Altradoff, Mr. LISTON. Count Calmar, Mr. DURUSET
The Patriarch, Mr. HUNT.
The Czarowitz, Master BODEN.
Daran, Mr. YOUNG.
Welzien, Mr. CONNER. Rimski, Mr. COMER.
Yermach, Mr. CHAPMAN. Servitz, Mr. FAWCETT.
Officer, Mr. Mears. Citizen. Mr. Atkins.
Mariner, Mr. George. Servant, Mr. King. Guard, Mr. Louis
Villagers, Messrs. Taylor, Pyne, &c.

The Empress Elizabeth, Mrs. FAUCIT.
Katharine, Mrs. TENNANT,
Sedona, Mrs. VINING. Alexina, Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.
Rocky Pass among the Mountains.—Hall in the Governor's House at Tobolski.—The River Wolga by Moonlight.
General View of Moscow.—The Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF EMPRESS ELIZABETH
The Outside of the Greek Church—The Interior of the Cathedral of Moscow in which the
CORONATION OF ELIZABETH
Is Performed by the Graud Patriarch and his Dignitaries.

To which will be added the musical Farce of

THE POOR SOLDIER.

Patrick, Miss BEAUMONT.
Father Luke, Mr. CONNOR. Dermot, Mr. PYNE.
Capt. Fitzroy, Mr. COMER.
Darby Mr. LISTON. Bagatelle, Mr. FARLEY.
Nora, Miss LOVE, Kathlane, Mrs. LISTON.

Doors open at Half past Six, and the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be Performed

THE BEGGAR's OPERA.

Peachum, Mr. TERRY. Lockit, Mr. WILLIAMS.
Captain Macheath, By A YOUNG LADY,
(her 2nd. appearance on this Stage, and in that Character.)
Filch, Mr. J. RUSSELL.
Ben Budge, Mr. EBSWORTH Mat o'the Mint, Mr. BROUGH
Jemmy Twitcher, Mr. COATES.
Crook-finger'd Jack, Mr. HAMMOND.
Wat Dreary, Mr. YOUNG. Nimming Ned, Mr. SAUNDERS
Harry Paddington, Mr. DIETHER. Drawer, Mr. JONES

Mrs. Peachum, Mrs. PEARCE.
Polly, Miss R. CORRI. Lucy, Mrs. JONES.
Jenny Diver Mrs. COVENEY Suky Tawdry Mrs. KENDALL
In Act 3. A Hornpipe in Fetters.

Previous to which,

THE SPOIL'D CHILD.

Old Pickle, Mr. WILLIAMS.
Little Pickle, Mrs. BAKER.
Tag, Mr. TAYLEURE. John, Mr. HAMMOND.
Miss Pickle, Mrs. PEARCE. Maria, Mrs. YOUNG
Margery, Mrs. KENDALL. Susan Mrs. JONES.

The whole to conclude with the Burlesque Entertainment of

BOMBASTES FURIOSO.

Artaxomines, Mr. J. RUSSELL. Fusbos, Mr. HAMMOND
General Bombastes, Mr. TAYLEURE.
Courtiers, Messrs. Ebsworth and Henry.

Distaffina, Mrs. JONES.

Doors open at 6 o'Clock, and the Performance to begin at 7.

Printed by E. Thomas, Denmark-Court, Exeter-'Change.
Published by C. Harris, 25, Bow Street,
Who has it served, at *an early hour, each morning*, at the houses of those who favor him with their orders.

THE

Theatrical Observer.

"Nothing extenuate nor set down aught in malice."

No. 28. THURSDAY, Oct. 25, 1821. *Price* 1*d.*

COVENT GARDEN.

WE need scarcely preface our remarks with the usual notice that "last night was performed at this Theatre the Opera of *The Exile*," as it and its sauces were rendered so palatable to the tastes of its past digestors that it promises now to become a *standing head dish* of Theatrical entertainment. The code of policy to which our great managerial monarchs at present subscribe, appears to be the production of one or two *cards*, (no offence to the *whist* table, 'tis a *technical* phrase, and reduced to a *common* term signifies *novelties*) in the season, with the view of *running* them for a considerable number of nights, while the interims between their announcements are filled with old stock pieces to the production of which no other (beyond common) attention is devoted. How far this system realizes the expectations of the managers, or the hopes of old Theatrical grumblers like ourselves, we leave to be answered by the head member of the Treasury, and the occasional groans uttered during our observations.

The *Exile* went off with the usual *eclat*, and seemed to give very general delight. We thought that Mr. Young once or twice in his character, wound his energies beyond their usual exertion, and in his appeal to the peasantry, who intercept Elizabeth, drew from the audience the most enthusiastic applause.

Mr. Duruset sang his first song with much taste.

We do not think it fair in Mrs. Fawcett to arrogate to herself the applause bestowed *equally* upon *herself*, her *car*, and *horses*.

Miss Beaumont performed the character of Patrick in the Farce of *The Poor Soldier*, in a very pretty and *interesting* manner. The song of "*My Friend and Pitcher*" in which she was encored, was sang with much good taste.

Mr. Liston's Darby was irresistably comic.

The House was crowded to excess, and the piece announced for repetition amidst great applause.

HAY-MARKET.

The success attending the representation of *The Beggar's Opera* here, on Tuesday evening, occasioned its repetition last night, with the second appearance of the *young lady*

(Miss BLAKE we understand) who performed the arduous part of *Captain Macheath*.

We might say much on the subject of *young ladies*, undertaking to represent a *rakish robber*—but as the present instance is by no means the first, we shall not be so fastidious as to delay our remarks on her performance, by unavailing objections on that point. We cannot, however, omit to observe, *en passant*, that neither propriety, nor the due effect of the Opera are supported by a *female* Macheath.

Miss BLAKE's voice is full and harmonious in the lower notes, but rather harsh and unmanageable in the upper ones—She certainly possesses taste and judgment, but they are in want of the perfecting touches of experience. When time and study shall have diminished her present defects, and improved what is already beautiful in her tones and style, we may be inclined to rank her high amongst our vocalists. In the mean-while, she cannot be considered sufficiently excellent to hold, permanently, a leading station before a London audience. In *person* and *manners* this young lady has nothing to stand in the way of a successful career. She *acts* with tolerable ease and good sense for one going through the ordeal of metropolitan criticism ; and it is our sincere advice to her, that, if she is devoted to the Stage, she should pay much attention to *acting*, as, we imagine the peculiar qualities of her voice will not elevate her much above a *part-singer* : and, therefore, it is essential to her progress to be somewhat independent of her vocal powers. She was much applauded, and was encored in many of her songs.

Some have drawn comparisons between this lady and Madame VESTRIS : for our part we think Miss BLAKE cannot vie with the other songstress, whose spirited execution and peculiar attractions beyond those of her voice, have fixed her a high favorite with the public.

We had great reason to be pleased with the *Polly* of Miss R. CORRI, who had several encores. Her voice is well calculated for a Theatre of such moderate dimensions as this house.

Mr. TERRY and Mr. WILLIAMS enacted *Peachum* and *Lockit* in good style—but they might have worked up the quarrel scene better. Whoever has seen *Munden* and *Dowton* in these parts must have been doubly conscious of the want of the rich and elaborate humour the two latter gentlemen exhibited before they came to the scuffle.

Mr. J. RUSSELL'S *Filch* was very like a young rogue.—Mrs. Jones makes *too comfortable* a *Lucy*.—MRS. PEARCE as Mrs. *Peachum* was excellent.—The Opera altogether went off with spirit.—The house was well attended.

Theatre Royal,

Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulricke the Exile) Mr. EGERTON.
Governor of Seberia, Mr. W. FARREN.
Baron Altradoff, Mr. LISTON. Count Calmar, Mr. DURUSET
The Patriarch, Mr. HUNT.
The Czarowitz, Master BODEN.
Daran, Mr. YOUNG.
Welzien, Mr. CONNER. Rimski, Mr. COMER.
Yermach, Mr. CHAPMAN Servitz, Mr. FAWCETT.
Officer, Mr. Mears. Citizen. Mr. Atkins.
Mariner, Mr. George. Servant, Mr. King. Guard, Mr. Louis
Villagers, Messrs. Taylor, Pyne, &c.
The Empress Elizabeth, Mrs. FAUCIT.
Katharine, Mrs. TENNANT,
Sedona, Mrs. VINING. Alexina, Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.
The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.
Rocky Pass among the Mountains.—Hall in the Governor's House at Tobolski.—The River Wolga by Moonlight.
General View of Moscow.—The Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF EMPRESS ELIZABETH
The Outside of the Greek Church—The Interior of the Cathedral of Moscow in which the
CORONATION OF ELIZABETH
Is Performed by the Grand Patriarch and his Dignitaries.

To conclude with the Farce of

A ROLAND FOR AN OLIVER.

Sir Mark Chase.....Mr. FAWCETT.
Mr. Selborne.....Mr. ABBOTT.
Alfred Highflyer.....Mr. JONES.
Fixture.....Mr. EMERY.
Gamekeeper.....Mr. J. ISAACS.
First Groom.....Mr. KING.
Mrs. Selborne.....Miss BEAUMONT.
Maria Darlington.....Miss FOOTE.
Mrs. Fixture.....Miss E. GREEN.

Doors will be opened at half past 6, the Play to begin at 7.

BY SPECIAL DESIRE.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in 3 Acts, founded on one of Mrs. OPIE's tales, called

GERALDI DUVAL.

With Appropriate Scenery, New Dresses, &c.

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Ernest, his Infant Son ... .Master J. CARR.
Robber's Boy.....Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant.....Mr. KNIGHT.
Rolf.....Mr. BROMLEY.
Konitz.....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Ethelind, Countess of Altenberg Miss SMITHSON.
Nina, Daughter to Maurice..... Miss CUBITT.
Ninnette.....Mrs. BLAND.
Barbara, Wife of Sternolf.....Mrs. EGERTON.

End of Act 1. will be introduced a Pas-seul by Miss Tree.

After which,

THE CORONATION.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.
In which will be given a New Comic Song,
"*The King and the Coronation Old England and the People.*"
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

MONSIEUR TONSON.

The Principal Characters by
Mr. COOPER. Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.
Mr. ISAACS. Mrs. KNIGHT. Miss SMITHSON.
And Mrs. BLAND, with a Song.

Doors open at Half past Six, and the Play to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-Change.
Published by C. HARRIS, 25, Bow Street.

THE

Theatrical Observer.

" Nothing extenuate nor set down aught in malice."

No. 29. FRIDAY, Oct. 26, 1821. *Price 1d.*

COVENT GARDEN.

This Theatre continues to benefit from the gorgeous display of the *Coronation Spectacle* in the *Exile*. The wet-weather did not, last night, damp the ardour of the *sight-loving* portion of the pnblic : but the house, at first price, although not quite full, was honored with an overflowing *Pit* at half-price. Mr. YOUNG really, has a most powerful elocution, he lays on the emphasis so justly and energetically, that we feel at once conviction and emotion, from his addresses to the judgment and the heart. He is a highly popular performer ; for JOHN BULL is delighted with forcible action, and a bold correct delivery. One who like *Mr. Young* does not *mince* his part, but gives us the whole *joint* smoking hot, and well-dressed, is as greatly to JOHN's taste, as the most able purveyor of *roast Beef* and *plum-pudding*. Thus, last night, this true English Theatrical cook, served up such substantial declamation, that BULL roared *brave* till he was hoarse, and made the house shake with his corporeal expressions of delight.

We are happy to perceive that the *Empress's* grand *Car draws* as well as ever—and that the drums and trumpets have most harmonious *accompaniments* in all parts of the *Temple*. There was one thing we observed which gave us much offence, (the Manager need not be alarmed)—the offence we mean was not against our *theatrical*, but our *national* feelings.—Actually not a single *Ambassador* was applauded except the *English* ! ! Not a Pole, Spaniard, Frenchman, Tartar, nor a Chinese, was hailed with a solitary cheer ! We blushed at the ill-breeding of our countrymen : conscious as they must have been of many foreigners being in the House. Indeed, in the box in which we sat there were three *outlandish folk*, who in the Russian or Polish tongue seemed to sneer at the *politeness* of *Mr. Bull*. We felt so humbled at this egregious self-love, that fearing we might be discovered to be *English* by the said foreign gentlemen, we changed our position to a box where we were regaled, with the sagacious observations of a drunken man, who explained at the hardship inflicted on him by being compelled to witness the Exile for the sixth time !—He had a *lady* with him, which accounts for his visit, and no doubt for his impatience.

A Roland for an Oliver followed the Opera, and was well received.

DRURY LANE.

A "SPECIAL DESIRE" by the *Lord-knows-who*, (a man of taste) produced here, last night, the repetition, for the *twenty-seventh* time, of *Geraldi Duval*—for the *sixtieth* time of *The Coronation*, and the *seventeenth* time of *Monsieur Tonson*.

HAY-MARKET.

WE last night visited this Theatre to again witness the pieces which had constituted the chief entertainments of the last two evenings. The Managers of *this* establishment adhere as strictly as do their brethren of the greater houses, to the reigning love of the times, which we gave a sketch of in our number of yesterday. And as we presume that the old proverb, "*Id certum est quod certum reddi potest*," is as applicable to *theatricals* as to other subjects, we should certainly as a mere observer say, *that* policy was *not* so favorable, we mean *productive*, to the interests of *this* Theatre, as it may be to the treasury of the others. The former would be more certainly promoted by a succession of *variety*, than by *puffs* and the *dullness* of *monotony*. Though we cannot advance this common place remark without coupling with it another, in justice to the management—that they have promised to build the reputation of the establishment upon the solid foundation of *intellectual* and *refined* entertainment, and that the *generality* of pieces during the season *have* not only been of *that* description, but have been produced with an *attention* to their *success* highly creditable to the exertions and good taste of their conductors. Miss Blake was last night well received, though the repetition of her exertions did not remove the opinion we imbibed of her abilities from the first representations. Some of her middle tones are good, but her *falsetto* is harsh and discordant, and though she displays taste and science, they are not of so captivating or so accomplished a nature as to arrest and lead the feeling. She promises more as an actress than vocalists in general are—she appears to have great confidence and ease, two very essential acquirements in her profession.

Miss R. Corri received a considerable deal of applause in Polly, and certainly not without deserving it.

The rest of the characters were very respectably supported.

Rumour says that this Theatre is going to be re-organized, and that Mr. C. Kemble and Miss Dance are to lead the business. Such an arrangement would *much* contribute to the *interests* of this establishment, as with the aids of *those* individuals, and some few *late* members of Drury Lane, the company would stand unrivalled.

Theatre Royal,

Covent Garden.

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THE EXILE.

Count Ulrick (the Exile) Mr. EGERTON.
Governor of Seberia, Mr. W. FARREN.
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The Czarowitz, Master BODEN.
Daran, Mr. YOUNG.
Welzien, Mr. CONNER. Rimski, Mr. COMER.
Yermach, Mr. CHAPMAN. Servitz, Mr. FAWCETT.
Officer, Mr. Mears. Citizen, Mr. Atkins.
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Villagers, Messrs. Taylor, Pyne, &c.
The Empress Elizabeth, Mrs. FAUCIT.
Katharine, Mrs. TENNANT.
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General View of Moscow.—The Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF EMPRESS ELIZABETH
The Outside of the Greek Church—The Interior of the Cathedral of Moscow in which the
CORONATION OF ELIZABETH
Is Performed by the Grand Patriarch and his Dignitaries.

After which, the Burlesque Tragic Opera of

BOMBASTES FURIOSO.

Artaxominous, King of Utopia, Mr. BLANCHARD
Fusbos, Minister of State, Mr. TAYLOR.
General Bombastes, (with an air) Mr. LISTON.
Distaffina, Mrs. LISTON.

To conclude with a Piece call'd

THE RENDEZVOUS.

Bolding Mr. DURUSET, Quake Mr. BLANCHARD
Charles Mr. HUNT. Simon Mr. MEADOWS.
Smart Mr. COMER.
Sophia Miss FOOTE. Lacretia Miss BEAUMONM.
Rose Miss LOVE.

Doors open at Half past Six, and the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be Performed

THE BEGGAR's OPERA.

Peachum, Mr. TERRY. Lockit, Mr. WILLIAMS.
Captain Macheath, By A YOUNG LADY,
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Jemmy Twitcher, Mr. COATES.
Crook-finger'd Jack, Mr. HAMMOND.
Wat Dreary, Mr. YOUNG. Nimming Ned, Mr. SAUNDERS
Harry Paddington, Mr. DIETHER. Drawer, Mr. JONES
Mrs. Peachum, Mrs. PEARCE.
Polly, Miss R. CORRI. Lucy, Mrs. JONES.
Jenny Diver Mrs. COVENEY Suky Tawdry Mrs. KENDALL
In Act 3. A Hornpipe in Fetters.

Previous to which, the Comedy of

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Or, the Prince's Present.

With New Scenery, Dresses, &c. Principal Characters.

Mr. OXBERRY,
Mr. TERRY. Mrs. BAKER.
Mr. DE CAMP.
Mr. WILLIAMS. Mr. YOUNGER.
Mr. HAMMOND.
Mr. C. JONES, and Mr. COVENEY.
Mrs. CHATTERLEY.
Mrs. PEARCE, and Miss R. CORRI.

Doors will be opened at half past 6, the Play to begin at 7

Printed by E. Thomas, Denmark-Court, Exeter-Change
Published by C. Harris, 35, Bow Street.

THE

Theatrical Observer.

"Nothing extenuate nor set down aught in malice."

No. 30. SATURDAY, Oct. 27, 1821. *Price 1d.*

COVENT GARDEN.

WE mentioned in our Covent Garden article, yesterday, that a person somewhat inebriated annoyed us a little with his loud exclamations against the frequent representation of *The Exile*. This person who was genteely dressed, declared he had *purchased a free-admission* to this Theatre, and felt it an act of injustice on the part of the Manager to cut him off from that *variety* of amusement which he had paid his money for.—"I've seen this d———d stuff six times over," he cried—"And here I'm *obliged* to sit it out again."—Then, when the *horses* made their appearance, he was about to express his indignation loudly, when the *lady* who accompanied this *free* critic succeeded in getting him to lower his tone, and confine himself to muttering something about "shame"—"robbery"—Astley's"—&c. &c.—This wise-acre, although he acted a very silly part in this Box-scene, had certainly some reason to complain of not being able to see within the space of a week, any Play but the one, which, however, did not make an Exile of him from the Theatre. It is very melancholy to think that this gentleman should be *obliged* to see a Play not only six times, but, perhaps on six times six occasions, in order that the great body of the public should be afforded an opportunity of beholding *once* the attractive Drama. The *free-man*, no doubt, conceived on his buying his privilege. that he was to have nightly novelty provided for his special enjoyment, and it is lamentable to think he should be disappointed. *We*, who are really *obliged*, ex-officio, to attend the Theatres on each night, might have similar cause of complaint as far as regards our personal entertainment, but *we* are philosophers who keep our faculties and our passions for the public benefit; therefore, when we think there is some *rational* cause for dramatic repetitions, we consent to give an occasional yawn, and be as good-humoured as possible.

The Exile still treads the snows of Covent Garden, but not in a *desert*.

The Entertainments, *Bombastes Furioso*, and *The Rendezvous*, last night, closed the performances with infinite satisfaction to a most brilliant and numerous audience.

HAY-MARKET.

THE Managers of this Theatre, imitating their *brethren* directors of the sock and buskin seem *determined* to sicken us of all relish for Operas or Operatic talents, by *cramming* down our throats *that* which we might digest *agreeably* if relieved by a little *variety*, as the insipidity of a *single dish* is often rendered palatable by the refreshing influence and interposition of a few glasses of Sherry or Madeira. *The Beggars' Opera* and *Match Breaking!* were again, last night, the *forced-meat* of entertainment. We are afraid that our frequent recurrence to the *organs* of *digestion* to assist our descriptive powers on the subjects of *taste* and *entertainment*, may obtain for us the appellation of *Gourmands*; yet we assure our readers that though we are quite sensible of the merit and charms of both, we merely introduce the *former* as a metaphor most likely to be *generally understood* and *felt*. But to return to our subject. We presume that Miss Blake is competent to support *other* characters in the musical department, even *should* this be her *chef d'œuvre*; and *we do* not *seriously* think that the impression she made was of that *vivid* and *extraordinary* nature to warrant the frequent repetition of the same character. It may be answered (not against ourselves, for we are but the servants of the public) that visiting the Theatre is not compulsatory; this is true, but Theatres are the schools of *public* amusement, nor is it consistent either with the duties or interests of their conductors to debar a considerable portion of the reflecting part of the community from them, because the Managers choose to adhere to either a *system* or caprice. If the views with which their repetitions and announcements of "brilliant" success are made, be the factitious support of the individuals of their selection, such a measure cannot be conducive to the *ultimate* success of the object,—as talents always find their level when public taste is their criterion, and such a course is an injustice to those persons of established merit and fame, who are ill rewarded for their exertion and abilities, when new performers are with little discrimination encouraged by these artifices, and thrust forward to the public to fill stations already ably sustained. Let every new candidate for public favor receive the measure of approbation that is their *due*, but let not the Managers sacrifice the respectability of their Theatres, their performers, and profession, to such short sighted policy. These remarks we generally apply to all the Theatres.

This Theatre closes on Friday the 2nd of November.

We understand that Mr. Munden will soon resume his professional duties at Drury-lane Theatre.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in 3 Acts, founded on one of Mrs. Opie's tales, called

GERALDI DUVAL.

With Appropriate Scenery, New Dresses, &c.

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Ernest, his Infant Son ... .Master J. CARR.
Robber's Boy..... Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant.....Mr. KNIGHT.
Rolf.....Mr. BROMLEY.
Konitz.....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Ethelind, Countess of Altenberg Miss SMITHSON.
Nina, Daughter to Maurice..... Miss CUBITT.
Ninnette.....Mrs. BLAND.
Barbara, Wife of Sternolf..... .Mrs. EGERTON.

End of Act 1. will be introduced a Pas-seul by Miss Tree.

After which,

THE CORONATION.

Principal Characters by
Mr. T. COOKE. Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.
In which will be given a New Comic Song,
'The King and the Coronation Old England and the People.'
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

MONSIEUR TONSON.

The Principal Characters by
Mr. COOPER Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.
Mr. ISAACS. Mrs. KNIGHT. Miss SMITHSON.
And Mrs. BLAND, with a Song.

Doors open at Half past Six, and the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be performed Goldsmith's Comedy of

SHE STOOPS TO CONQUER.

Mr. Hardcastle, Mr. TERRY.
Sir Charles Marlow, Mr. YOUNGER Hastings, Mr. BAKER
Young Marlow, Mr. JOHNSON.
Landlord, Mr. EBSWORTH. Muggins, Mr. JONES.
Slang, Mr. COVENEY. Roger, Mr. YOUNG.
Diggory, Mr. HAMMOND. Jeremy, Mr. COATES.
Tony Lumpkin, Mr. OXBERRY.

Mrs. Hardcastle, Mrs. PEARCE. Miss. Neville, Miss. BOYCE
Miss Hardcastle, Mrs. CHATTERLEY.
Dolly, Miss SMITH.

Previous to which, a Comic Sketch, in One Act, call'd

MATCH-MAKING.

The Principal Characters

Mr. BAKER. Mr. OXBERRY.
Mr. DE CAMP. Mr. TERRY.

And Mrs. CHATTERLEY.

To conclude with,

A DAY AFTER THE WEDDING.

Col. Freelove.....Mr. DE CAMP.
Lord Rivers.....Mr. BAKER.
James.....Mr. HAMMOND.

Lady Elizabeth Freelove..Mrs. CHATTERLEY.
Mrs. Davies.....Mrs. KENDALL.

Doors will be opened at half past 6, the Play to begin at 7.

Printed by E. Thomas, Denmark-Court, Exeter-'Change,
Published by C. Harris, 25, Bow Street.

THE

Theatrical Observer.

"*Nothing extenuate nor set down aught in malice.*"

No. 31. MONDAY, Oct. 29, 1821. *Price 1d.*

DRURY LANE.

It would appear that the Manager of this Theatre, is resolved as long as his *Coronation* can attract an audience, not to trouble himself about gratifying the part of the public who were in the habit of going to the Play to enjoy genuine wit and humour. On Saturday night he gave us with the above mentioned Spectacle, the worn-out feats of the *Bohemian Bandit*, and of *Monsieur Norbleu*. This indifference to the demands of discriminating friends of the British Stage, is most impolitic; and we will venture to assert that the injurious consequence will soon appear, when this Theatre has *nightly* to compete with *Covent Garden*.

We are, indeed, convinced that the interests of both our principal Theatres must suffer, unless *variety* and *sterling-merit* in the *first* pieces are depended on, in preference to a temporary attraction that does not conduce to a solid estimation of Theatrical amusements. In our opinion no Drama, however successful, should be run *night after night* beyond a *ninth* time; for that affords a sufficient opportunity of gratifying the most urgent; and, then, by giving the *novelty* and a *Stock-piece* alternately, there would be a closely continued attraction for the different classes of Play-goers.

Next week both *Covent Garden* and *Drury* will be open every evening; and the exertions of the Managers will be more particularly required to fill their Houses: but let them not depend too much on the *improved* times rendering the public more disposed to purchase amusements—those times have brought with them habits of economy, and it must be something worth their time and money that will cause them to be *steady* customers to our dealers in Theatricals.

HAY-MARKET.

THIS Theatre on Saturday evening presented to the public a little *novelty*, compared with the dull sameness of entertainment to which we have been for some time past accustomed; though, as additional ATTRACTIONS, *Match Making* and *A*

Day after the Wedding swelled the bills of the day. These frequent repetitions of such pieces must either prove a great want of *good taste*, or a strange *poverty* in the *performers* or *means* of the *Theatre* to contribute to the gratification of the public. Of the *company* we have sufficient evidence to prove *otherwise*, nor is there a scarcity of *authorship* or *pieces*, we therefore cannot help attributing this defect to no other source than *mismanagement*. The audiences that frequent *this* House are not, as at the greater ones, of a very *varied* description, but composed of a certain class of people generally denominated *play goers*: now we beg leave to ask the managers whether, having paid five shillings to once witness the representations of *Match Making*, *Match Breaking*, or such pieces, they would either a *second* time pay that sum to sit out their *repetitions*, or reserve their *entrance fee* for an occasion more likely to produce novelty? to this there can be but *one* reply consistent with the general feelings of the public: and this want of policy and proper management we more sincerely regret, as the *Company* is *excellent*, the *means* of *producing novelty great*, and the good wishes of a large majority inclined to the support of this establishment. The Theatre closes soon, but we have heard it *rumoured* that it will, *ere long*, re-open: this we shall much rejoice in, and hope, for the welfare of the House, and all the circumstances *necessarily* connected with it, that a better *plan* of *attack* will be laid for the ensuing campaign. Goldsmith's Comedy of *She Stoops to Conquer*, was the play on Saturday evening, and though an old Theatrical *stock* piece, possesses that merit which an able delineation of must always render it a source of great amusement. Goldsmith, whose works are enshrined at the altar of Fame, consecrated by the breath of genius, and engraven on the recollections of posterity, was born at Forney, in the county of Longford, in Ireland, 1731, and died in 1774; but to our task, Mr. Johnson's young Marlow we were upon the whole very much pleased with, though the first interview with Miss Hardcastle was rather caricatured; this gentlemen without being at all a *striking* actor, is rather a *pleasing* one. Mr. Terry's old Hardcastle was excellent, his reproof of Marlow, who then discovers his error was very forcible and true. Mr. Oxberry's Tony Lumpkin, we think one of the best characters in which we have seen this gentleman. Mrs. Chatterley played in a very neat manner Miss Hardcastle.

The House was good.

This Evening will be performed, "The Beggars Opera, and The Green Man."

Theatre Royal,

Covent Garden.

This Evening will be performed the Opera of

THE EXILE

Count Ulrick (the Exile) Mr. EGERTON.
Governor of Seberia, Mr. W. FARREN.
Baron Altradoff, Mr. LISTON. Count Calmar, Mr. DURUSET
The Patriarch, Mr. HUNT.
The Czarowitz, Master BODEN.
Daran, Mr. YOUNG.
Welzien, Mr. CONNER. Rimski, Mr. COMER.
Yermach, Mr. CHAPMAN. Servitz, Mr. FAWCETT.
Officer, Mr. Mears. Citizen. Mr. Atkins.
Mariner, Mr. George. Servant, Mr. King. Guard, Mr. Louis
Villagers, Messrs. Taylor, Pyne, &c.
The Empress Elizabeth, Mrs. FAUCIT.
Katharine, Mrs. TENNANT,
Sedona, Mrs. VINING. Alexina, Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.
Rocky Pass among the Mountains.—Hall in the Governor's House at Tobolski.—The River Wolga by Moonlight.
General View of Moscow.—The Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF EMPRESS ELIZABETH
The Outside of the Greek Church—The Interior of the Cathedral of Moscow in which the
CORONATION OF ELIZABETH
Is Performed by the Grand Patriarch and his Dignitaries.

To conclude with,

THE WARLOCK OF THE GLEN.

Clanronald (Laird of Glencairn) Mr. CONNOR.
Aldelbert (the rightful Heir, his Nephew) Master BODEN.
Andrew Mucklestane (the Fisherman) Mr. FARLEY.
Sandie, Mr. BLANCHARD. Allen, Mr. MEARS.
Murdock, Mr. JEFFERIES. Buthven, Mr. COMER.
Donald, Mr. ATKINS.
The Warlock of the Glen, Mr. ABBOTT.
Adela, Countess of Glencairn, Mrs. FAUCIT.
Marian, Miss BEAUMONT. Mause, Mrs. STERLING.
In Act 1. a Pas Seul by Miss E. Dennett.
Doors will be opened at half past 6, the Play to begin at 7.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in 3 Acts, founded on one of Mrs. Opie's tales, called

GERALDI DUVAL.

With Appropriate Scenery, New Dresses, &c.

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Ernest, his Infant Son ... .Master J. CARR.
Robber's Boy.....Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant.....Mr. KNIGHT.
Rolf.....Mr. BROMLEY.
Konitz.....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Ethelind, Countess of Altenberg Miss SMITHSON.
Nina, Daughter to Maurice..... Miss CUBITT.
Ninnette.....Mrs. BLAND.
Barbara, Wife of Sternolf.....Mrs. EGERTON.

End of Act 1. will be introduced a Pas-seul by Miss Tree.

After which,

THE CORONATION.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.

In which will be given a New Comic Song,
"*The King and the Coronation Old England and the People.*"
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

MONSIEUR TONSON.

The Principal Characters by
Mr. COOPER Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.
Mr. ISAACS. Mrs. KNIGHT. Miss SMITHSON.
And Mrs. BLAND, with a Song.

Doors open at Half past Six, and the Play to begin at 7.

Printed by E. Thomas, Denmark-Court, Exeter-'Change,
Published by C. Harris, 25, Bow Street.

THE

Theatrical Observer.

"Nothing extenuate nor set down aught in malice."

No. 32. TUESDAY, Oct. 30, 1821. *Price 1d.*

COVENT GARDEN.

THE lovers of the Drama were last night regaled with a most *intellectual* treat at this Temple of the Muses, the only entertainments being the *Exile* and *The Warlock of the Glen!* Melodramas and Spectacles have certainly become the popular amusements of the *generality* of persons who frequent the Theatres; and though we observe this degeneracy of taste with regret and sorrow, we do not think that the existence of such a sentiment in the public mind, in the least degree exonerates the Managers from the *cultivation*, we might say *creation*, of so debased a principle. The Directors of the *Theatres* are likewise the directors of the opinions of the multitude on topics of scenic and public gratification, which being only controlled by the false taste, whim, or private interest of the former, may easily be converted into channels diametrically opposite to those which good sense and feeling should dictate as consistent with the arduous and rather important situation they sustain. Of the truth of these remarks we have made relative to the *influence* of Theatrical spectacles upon the *imagination*, and indeed, *mind*, *feelings*, and *habits* of a public, we have testimonies in corroboration both in *ancient* and in *modern* history. It, therefore, is a duty inseparably connected with the *situations* of Managers, to *model*, to *purify*, and to *preserve* a refinement of sentiment for theatrical exhibitions, which might cultivate the seeds of philosophy and morality, occasionally relieved by the refreshing dews of wit and and humour.

The House was *very* full.

DRURY LANE.

THE *Play-bills* of this Theatre *yesterday* gave the following *important* intimation.

"Mr. ELLISTON *being compelled to quit Town on Legal business, Mr.* COOPER *will this Evening fill the character sustained by Mr.* ELLISTON *in The Coronation.*"

We must confess we at first felt a little alarm on reading this announcement. The idea of KING ELLISTON being *compelled* to quit his territories under *legal* influence, had something in it that appeared like the overthrow of a dynasty:

but, then, we reflected if such were the case, the loss of the Theatrical Crown would hardly be trumpeted forth to the world by the ci-devant Monarch. We, therefore, were relieved from our terrors at the imagined revolution, and were inclined to interpret the meaning of the above *Proclamation* into a mere declaration of *foreign* affairs demanding the presence of the Sovereign of *Drury* out of his dominions, and of the appointment of a *Regency* in the person of Mr. Cooper.

We last night witnessed a confirmation of our last mentioned understanding of the said *State Paper*, by beholding the Royal functions supported with much dignity by Regent Cooper. And we have to congratulate *King Elliston* on the royal discrimination exercised on this great occasion.

The attendance of nobility and gentry was not considerable.

HAY-MARKET.

We have to acknowledge an error in our yesterday's number—*She Stoops to Conquer* was not played on Saturday evening, nor *Match-Making*, but *The Beggar's Opera* and *The Village Lawyer*. This change was occasioned, we find, from the sudden indisposition of Mr. Baker.

We have now to *explain* how it was possible we could make any critical remarks, short as they were, on the performance of the *Comedy* which we erroneously stated to have been acted.—The gentleman who undertook to report to us the proceedings of the evening, was accidentally, and unknown to us, prevented from attending. Thus circumstanced we made some prefatory and general observations on the conduct of Theatres, and then in some dozen lines gave those slight remarks on the *acting* which we had drawn from the *previous* performance of *She Stoops to Conquer* at this House.—We trust it is unnecessary to add another word on the subject to satisfy the liberal part of our readers. *They* must be conscious that it is a very arduous engagement with the public, which we have entered into, namely, to attend *every* performance at the principal Theatres—the present occasion is the only one on which we have *deputed* our duties to another, and we must bear the consequences of this non-attendance ; but for the future we shall not run the hazard of depending on one not interested and bound to be, as we feel ourselves, faithful *Reporters*, and *just Critics*.

The House was very full last night to witness *The Green Man*, and *The Beggars' Opera*.

A *Gentleman*, in the character of a *Pick-pocket*, performed his part so badly as to be turned out of the House.

The Performances for this Evening are *The Marriage of Figaro and Match Breaking*.

Theatre Royal,

Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulrick (the Exile) Mr. EGERTON.
Governor of Seberia, Mr. W. FARREN.
Baron Altradoff, Mr. LISTON. Count Calmar, Mr. DURUSET
The Patriarch, Mr. HUNT.
The Czarowitz, Master BODEN.
Daran, Mr. YOUNG.
Welzien, Mr. CONNER. Rimski, Mr. COMER.
Yermach, Mr. CHAPMAN. Servitz, Mr. FAWCETT.
Officer, Mr. Mears. Citizen. Mr. Atkins.
Mariner, Mr. George. Servant, Mr. King. Guard, Mr. Louis
Villagers, Messrs. Taylor, Pyne, &c.

The Empress Elizabeth, Mrs. FAUCIT.
Katharine, Mrs. TENNANT,
Sedona, Mrs. VINING. Alexina, Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.
Rocky Pass among the Mountains.—Hall in the Governor's House at Tobolski.—The River Wolga by Moonlight.
General View of Moscow.—The Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF EMPRESS ELIZABETH
The Outside of the Greek Church—The Interior of the Cathedral of Moscow in which the
CORONATION OF ELIZABETH
Is Performed by the Graud Patriarch and his Dignitaries.

After which, the Musical Farce of

BROTHER AND SISTER.

Don Christoval de Tormes, Mr. FAWCETT.
Don Sylvio de Flores, Mr. DURUSET.
Pacheco, Mr. LISTON. Bartolo Mr. BLANCHARD.

Donna Isodora, Miss HALLANDE.
Rosanthe Miss LOVE Donna Camilla Miss E. GREEN
Agatha, Mrs. LISTON.

Doors will be opened at half past 6, the Play to begin at 7.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in 3 Acts, founded on one of Mrs. OPIE's tales, called

GERALDI DUVAL.

With Appropriate Scenery, New Dresses, &c.

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Ernest, his Infant Son ... .Master J. CARR.
Robber's Boy..... Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant.....Mr. KNIGHT.
Rolf.....Mr. BROMLEY.
Konitz.....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Ethelind, Countess of Altenberg Miss SMITHSON.
Nina, Daughter to Maurice..... Miss CUBITT.
Ninnette.....Mrs. BLAND.
Barbara, Wife of Sternolf.....Mrs. EGERTON.

End of Act 1. will be introduced a Pas-seul by Miss Tree.

After which,

THE CORONATION.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.
In which will be given a New Comic Song,
"*The King and the Coronation Old England and the People.*"
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

MONSIEUR TONSON.

The Principal Characters by
Mr. COOPER Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.
Mr. ISAACS. Mrs. KNIGHT. Miss SMITHSON.
And Mrs. BLAND, with a Song.

Doors open at Half past Six, and the Play to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change,
Published by C. HARRIS, 25, Bow Street.

THE
Theatrical Observer.

"*Nothing extenuate nor set down aught in malice.*"

No. 33. WEDNESDAY, Oct. 31, 1821. *Price* 1*d.*

COVENT GARDEN.

THE *Exile*, though it may banish our *inclinations* from this House, does not appear to decrease in popularity, if we may presume so to judge, by the overflowed state of the Pit and Galleries. It is the province of *critics* and *reporters* who decide upon the merits of the age, and with profound looks and deep fears of import furnish opinions for the unthinking portion of mankind, and, are in short, the "brief acts and chronicles of the times," to build in their imaginations an aerial code of laws for that they criticise, constituting the acme of the human intellect, and which derives its perfection from the utter unsimilitude it bears to all the opposing truths of nature, ages, and of man. This opinion *self-love* preserves, and indeed blessed is he (since to live is but to exist for *others*—or *ourselves*) who detceting *all mankind* to *be*—or *verging into* darkness, with patriotic zeal, unfolds the vast machine of mind which guides his fears, and opes to *error* the approach to *truth*. Such are, when analysed, the *generality* of *periodical* and *book writers*, and if from the noble trunk which bears the tottering fate of man, *one* little branch should spring, unworthy of the roof it was engrafted on, the parent stock by the sweet hand of *commerce*. Much, we acknowledge, might be said on this subject with reference to Theatrical criticism, but which our limits will not now permit to be discussed; yet in this, as in all actions which have "*mankind's interest*" and "*mankind's good*" as causes, they allow much latitude for the display of eloquence and of imaginary principles but effect, we fear, but little towards the

promotion of the attested, though not always the object of primary consideration. The House was exceedingly well attended.

DRURY LANE THEATRE was last night well attended.

HAY-MARKET.

THE Opera of *The Marriage of Figaro* really was given here, last night, with unusual spirit and effect. Miss CAREW as the fair *Countess*, sang and acted exceedingly well. There is a pleasing softness of look and manner in this young lady, that highly corresponds with the delicacy of her taste—there is a sentiment in her eye and her acting that gratifies our best feelings, and best ideas. She is never masculine, nor hoydenish, but gentle, and correct in her style of performing ; and her vocal science are at once delicate, and, almost brilliant. In Miss CORRI we perceive a somewhat different source of attraction—yet what that difference consists in signifies not—she *does engage*, yet that avowal coming from old fellows like us, must not be taken as an impulse of a giddy heart. Of Mrs. CHATTERLEY, we are almost afraid to speak. We don't know how it is, but this lady makes us feel like young men.—Our age is restored at the arch-smile—the animated movements—the—the—but we must not proceed. The *Cherubino* was every thing that could be wished—sly—playful—amorous—timorous—in short, a very good-for-nothing dear little rogue. We hope soon to have many opportunities of witnessing the performances of this agreeable lady at *Covent Garden.*

With respect to the gentlemen, we have only to record, *en masse*, our grateful recollection for their exertions to amuse us—some succeeded—some were not entirely so *fortunate.* We are not much inclined, at present, to be out of humour, for the *Haymarket Theatre* has something enlivening in its very name ; but as stern Critics we must not forget our duty—We, therefore, knit our brows, and enter our solemn protest against Mr. LEONI LEE's *brown pantaloons*, which to our taste appeared most incongruous, topped as they were with his *green* jerkin. He really must excuse us, but in our eye we thought he resembled an animated *Tree*, whose dark trunk was surmounted by a rich foliage, from whence issued the notes of a *Bull-finch.*

The House was very full.

The Performances for this Evening. are *The Beggars' Opera*, *Match Making*, and *The Spoil'd Child.*

Theatre Royal,

Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulrick (the Exile) Mr. EGERTON.
Governor of Seberia, Mr. W. FARREN.
Baron Altradoff, Mr. LISTON. Count Calmar, Mr. DURUSET.
The Patriarch, Mr. HUNT.
The Czarowitz, Master BODEN.
Daran, Mr. YOUNG.
Welzien, Mr. CONNER. Rimski, Mr. COMER.
Yermach, Mr. CHAPMAN. Servitz, Mr. FAWCETT.
Officer. Mr. Mears. Citizen. Mr. Atkins.
Mariner, Mr. George. Servant, Mr. King. Guard, Mr. Louis
Villagers, Messrs. Taylor, Pyne, &c.

The Empress Elizabeth, Mrs. FAUCIT.
Katharine, Mrs. TENNANT,
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Villagers, Mesdms. Beaumont, Love, &c.

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Rocky Pass among the Mountains.—Hall in the Governor's House at Tobolski.—The River Wolga by Moonlight.
General View of Moscow.—The Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF EMPRESS ELIZABETH
The Outside of the Greek Church—The Interior of the Cathedral of Moscow in which the
CORONATION OF ELIZABETH
Is Performed by the Graud Patriarch and his Dignitaries.

To which will be added the musical Farce of

THE POOR SOLDIER.

Patrick, Miss BEAUMONT.
Father Luke, Mr. CONNOR. Dermot, Mr. PAYNE
Capt. Fitzroy, Mr. COMER.
Darby Mr. LISTON. Bagatelle, Mr. FARLEY.
Nora, Miss LOVE, Kathlane, Mrs. LISTON.

Doors will be opened at half past 6, the Play to begin at 7.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in 3 Acts, founded on one of Mrs. Opie's tales, called

GERALDI DUVAL.

With Appropriate Scenery, New Dresses, &c.

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Ernest, his Infant Son ... .Master J. CARR.
Robber's Boy..... .....Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant.....Mr. KNIGHT.
Rolf.....Mr. BROMLEY.
Konitz..... .....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Ethelind, Countess of Altenberg Miss SMITHSON.
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Ninnette.....Mrs. BLAND.
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End of Act 1. will be introduced a Pas-seul by Miss Tree.

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THE CORONATION.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.
In which will be given a New Comic Song,
,' *The King and the Coronation Old England and the People.*'
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

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The Principal Characters by
Mr. COOPER Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.
Mr. ISAACS. Mrs. KNIGHT. Miss SMITHSON.
And Mrs. BLAND, with a Song.
Doors open at Half past Six, and the Play to begin at 7.

Printed by E. Thomas, Denmark-Court, Exeter-'Change,
Published by C. Harris, 25, Bow Street.

THE
Theatrical Observer.

"Nothing extenuate nor set down aught in malice."

No. 34. THURSDAY, Nov. 1, 1821. *Price 1d.*

COVENT GARDEN.

WHAT can we say of *The Exile?* Why really nothing but that it is most beneficial to this House. Nightly it draws "*overflowing*" and "*brilliant*" audiences—so say the Play-bills, and so say we, as to *numbers* in *pit* and *galleries*, but as to *brilliancy* we are afraid it is in some degree of the *mock quality*. For we are of opinion that the many elegant houses *shut up* in all parts of town have not emptied their inhabitants into our Theatres. We think, therefore, that the Managers had better reserve the above mentioned *fashionable* expression until the end of this month, when we may chance to see a few *diamonds* and *stars* glittering in the Boxes.

The Poor Soldier last night was excellently and humorously performed. Mr. DURUSET played *Dermot* in consequence of Mr. PYNE being indisposed.

DRURY LANE.

"*Again and again that everlasting d——le page,*" we must ask pardon of our readers for making this quotation from *The Marriage of Figaro*, but *its* feeling so forcibly struck us as applicable to *our* persons and sentiments, that we have e'en risqued its expression. We need scarcely after this apprise our readers that *Geraldi Duval*, *The Coronation*, and *Monsieur Tonson*, were again last night the sources of *attraction*—and, to *such as were* attracted, the springs from which *amusement* flowed. On the subject of these entertainments we must confess we have nearly exhausted our stock of patience and observation; but the announcement of the bills which promise on Saturday next the re-appearance of our old favorite Munden, and on Monday the production of a new

Comedy, incline us to amity: and while this Theatre by *laudable* and *legitimate* measures, strives to support its rank of respectability, we wish it, and will yield it, all the support which such measures deserve.

HAY-MARKET.

A very numerous audience, last night, were drawn to this House by the performance of *The Beggars' Opera*,—the *Captain Macheath* of Miss BLAKE, and *Polly* of Miss R. CORRI, again forming the main attraction. The former lady certainly improves on us in some degree; but it is still our opinion that the peculiarities of her voice will greatly limit the range of operatic characters in which she can appear with effect. She introduced the song of *The Wolf!*—but, in our opinion, most injudiciously for her own sake, although very advantageously for the Theatre, by raising curiosity to hear a female voice distorted in *mocking* the *bass* notes of this famous piece. Such was the folly of the audience, that although Miss Blake was evidently fatigued with this uncommon exertion, they made her sing it a second time, until her voice nearly broke down under the severe trial. She met with much applause throughout. Miss CORRI likewise had her full share of well-merited approbation.

The *Peachum* and *Lockit* of Mr. TERRY and Mr. WILLIAMS, were enacted with much comic effect—the quarrel scene in particular was admirably managed; and really *Mr. Williams* often most strongly reminded us of our old favorite DOWTON, whose place at *Drury-lane*, he might fill to good purpose. We sincerely desire to see this gentleman retained there, as they want one in his line most woefully.

Mr. HAMBLIN played *Filch* in the place of Mr. J. RUSSELL, and much did we regret the change.

The Performance for this Evening, are *The Beggars' Opera*, *Match Making*, and *Fortune's Frolicks*.

Theatre Royal,

Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulrick (the Exile) Mr. EGERTON.
Governor of Siberia, Mr. W. FARREN.
Baron Altradoff, Mr. LISTON. Count Calmar, Mr. DURUSET
The Patriarch, Mr. HUNT.
The Czarowitz, Master BODEN.
Daran, Mr. YOUNG.
Welzien, Mr. CONNER. Rimski, Mr. COMER.
Yermach, Mr. CHAPMAN. Servitz, Mr. FAWCETT.
Officer, Mr. Mears. Citizen, Mr. Atkins.
Mariner, Mr. George. Servant, Mr. King. Guard, Mr. Louis
Villagers, Messrs. Taylor, Pyne, &c.

The Empress Elizabeth, Mrs. FAUCIT.
Katharine, Mrs. TENNANT,
Sedona, Mrs. VINING. Alexina, Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.
Rocky Pass among the Mountains.—Hall in the Governor's House at Tobolski.—The River Wolga by Moonlight.
General View of Moscow.—The Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF EMPRESS ELIZABETH
The Outside of the Greek Church—The Interior of the Cathedral of Moscow in which the
CORONATION OF ELIZABETH
Is Performed by the Grand Patriarch and his Dignitaries.

After which, the Musical Farce of

BROTHER AND SISTER.

Don Christoval de Tormes, Mr. FAWCETT.
Don Sylvio de Flores, Mr. DURUSET.
Pacheco, Mr. LISTON. Bartolo Mr. BLANCHARD.

Donna Isodora, Miss HALLANDE.
Rosanthe Miss LOVE Donna Camilla Miss E. GREEN.
Agatha, Mrs. LISTON.

Doors will be opened at half past 6, the Play to begin at 7.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece, in 3 Acts, founded on one of Mrs. OPIE's tales, called

GERALDI DUVAL.

With Appropriate Scenery, New Dresses, &c.

Geraldi Duval.....Mr. COOPER.
Count Altenberg.....Mr. BARNARD.
Ernest, his Infant Son... .....Master J. CARR.
Robber's Boy..... Miss MALLARD.
Maurice.....Mr. GATTIE.
Wittikin, a Peasant.....Mr. KNIGHT.
Rolf.....Mr. BROMLEY.
Konitz.....Mr. RANDALL.
Sternolf.....Mr. SMITH.
Ethelind, Countess of Altenberg Miss SMITHSON.
Nina, Daughter to Maurice..... Miss CUBITT.
Ninnette.....Mrs. BLAND.
Barbara, Wife of Sternolf.....Mrs. EGERTON.

End of Act 1. will be introduced a Pas-seul by Miss Tree.

After which,

THE CORONATION.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT,
And Miss CUBITT.
In which will be given a New Comic Song,
"*The King and the Coronation Old England and the People.*"
By Mr. Knight,
With a New Overture composed by Mr. T. Cooke.

To conclude with, a New Farce, called

MONSIEUR TONSON.

The Principal Characters by
Mr. COOPER Mr. BARNARD. Mr. FOOTE.
Mr. GATTIE. Mr. W. H. WILLIAMS.
Mr. MEREDITH. Mr. VINING. Mr. SMITH.
Mr. DOBBS. Mr. READ.
Mr. ISAACS. Mrs. KNIGHT. Miss SMITHSON.
And Mrs. BLAND, with a Song.

Doors open at Half past Six, and the Play to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change,
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THE

Theatrical Observer.

"*Nothing extenuate nor set down aught in malice.*"

No. 35. FRIDAY, Nov. 2, 1821. *Price* 1*d.*

COVENT GARDEN.

After *The Exile*, the musical farce of *Brother and Sister*, was acted last night. This is a tolerably amusing piece, with some very pleasing music, and it was performed on this occasion uncommonly well in all its parts.

Miss HALLANDE, the once sinking, timid Miss HALLANDE, has now gained an easy confidence, and filled the character of *Donna Isidora* with spirit and propriety, and sang delightfully.

Miss LOVE, as *Rosanthe*, was very animated, and her first song was given in such a captivating style, that an inevitable encore ensued.

Mrs. LISTON, and Miss E. GREEN as *Agatha* and *Camilla*, were very correct.

Mr. FAWCET, as the warm old knight of Calatrava, *Don Christoval*, infused so much good humour into us, that we hardly could remember we had assumed the *Critic's wig*, but shook our ambrosial curls, without bestowing a thought on their discomposure.

Mr. DURUSET was a tolerable *Don Silvio*; and Mr. LISTON as *Pacheco* gave himself all the airs of a prime minister with the self-sufficiency of manner that we might look for from an individual, who, like *Pacheco*, had no grounds for it but empty vanity. This character, by the bye, resembles that in an agreeable farce, which appeared some years ago, called *The King and the Duke*, in which a private secretary to a *ci-devant* statesman assumed the ministerial and diplomatic jargon and importance.

The House was quite full.

DRURY LANE.

THERE was a moderate House last night to witness *Geraldi Duval*, *The Coronation*, and *Monsieur Tonson*.

HAY-MARKET.

We again, last night, attended the representation of "The Beggars' Opera." This piece was first acted at Lincoln's-inn-fields, in the year 1727, and is, as most of our readers must know, the production of John Gay. When it was first represented, the Italian Opera had grown into much fashion, but was for a time wholly obscured by the success of this happy effort of Mr. Gay's pen. The satire of this piece is at once poignant and striking, and was aimed by the Author at the Court, in consequence of his having been, as he conceived, much neglected. The original representative of *Polly*, was Miss Lavinia Beswick, who was bred up at the bar of a public-house; her father was a Lieutenant in the Navy, upon whom her mother had no claims, save those which her charms had created. She married, while her daughter was yet young, a Mr. Fenton, in consequence of which our heroine became known only by that name. Her first appearance upon the Stage was at the Haymarket, in the part of *Monimia*, at the early age of eighteen. She was afterwards engaged by Rich, for Covent Garden, and becoming the *Polly* of Gay's Opera at that House, captivated the Duke of Bolton, by her unrivalled fascinations as an actress and a singer; the Duke was at that time a married man; she lived with him as his mistress for the long period of 23 years—at the end of that time his Duchess dying, she succeeded to her honors, which she enjoyed for nine years. Widely different was the fate of the original *Macheath*:—Mr. Thomas Walker, whose company being from his success in this part much courted by the Libertines of the day, destroyed his constitution by continued dissipation, and having gone to the City of Dublin, died there in very great distress in the year 1744.

We have no further remarks to make on this entertainment, as its frequent repetition presents not the least novelty of observation. The performers exerted themselves with their usual success, and received from the audience numerous expressions of approbation. This Theatre closes to-morrow night for the season, and the chief part of the actors enrol themselves with the Olympic Company; we confess that we shall bid them adieu with regret, for though public functions have forced us into observations oftener consistent with our duties than with our feelings, we regard them as the beguilers of many tedious hours.

Mr. Hammond again supported the character of Filch instead of Mr. J. Russell.

Theatre Royal,

Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulrick (the Exile) Mr. EGERTON.
Governor of Siberia, Mr. W. FARREN.
Baron Altradoff, Mr. LISTON. Count Calmar, Mr. DURUSET
The Patriarch, Mr. HUNT.
The Czarowitz, Master BODEN.
Doran, Mr. YOUNG.
Welzien, Mr. CONNER. Rinski, Mr. COMER.
Yermach, Mr. CHAPMAN. Servitz, Mr. FAWCETT.
Officer, Mr. Mears. Citizen, Mr. Atkins.
Mariner, Mr. George. Servant, Mr. King. Guard, Mr. Louis
Villagers, Messrs. Taylor, Pyne, &c.

The Empress Elizabeth, Mrs. FAUCIT.
Katharine, Mrs. TENNANT,
Sedona, Mrs. VINING. Alexina, Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.
Rocky Pass among the Mountains.—Hall in the Governor's House at Tobolski.—The River Wolga by Moonlight.
General View of Moscow.—The Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF EMPRESS ELIZABETH
The Outside of the Greek Church—The Interior of the Cathedral of Moscow in which the
CORONATION OF ELIZABETH
Is Performed by the Grand Patriarch and his Dignitaries.

To conclude with the Farce of

X. Y. Z.

Capt. Gilliot, Mr. CONNOR Grubbleton Mr. BLANCHARD
Neddy Bray, Mr. LISTON, Ildross, Mr. FARLEY.
Doddle, Mr. BARNES. Dempseed, Mr. EMERY.
First Man, Mr. Claremont. 2nd Man, Mr. Atkins,
3rd. Man, Mr. King. Waiters, Messrs. Norris, Mears, &c.
Maria, Miss BEAUMONT.
Mrs. Mouser, Mrs. STERLING.
Dora Mumwell, Mrs. DAVENPORT.

Doors will be opened at half past 6, the Play to begin at 7.

Theatre Royal, Hay Market.

This Evening will be Performed

THE BEGGAR's OPERA.

Peachum, Mr. TERRY. Lockit, Mr. WILLIAMS.
Captain Macheath, By A YOUNG LADY,
Filch, Mr. J. RUSSELL.
Ben Budge, Mr. EBSWORTH Mat o'the Mint, Mr. BROUGH
Jemmy Twitcher, Mr. COATES.
Crook-finger'd Jack, Mr. HAMMOND.
Wat Dreary, Mr. YOUNG. Nimming Ned, Mr. SAUNDERS
Harry Paddington, Mr. DIETHER. Drawer, Mr. JONES
Mrs. Peachum, Mrs. PEARCE.
Polly, Miss R. CORRI. Lucy, Mrs. JONES.
Jenny Diver Mrs. COVENEY Suky Tawdry Mrs. KENDALL
In Act 3. A Hornpipe in Fetters.
Previous to which, a Comic Sketch, in One Act, call'd

MATCH-MAKING.

The Principal Characters
Mr. BAKER. Mr. OXBERRY.
Mr. DE CAMP. Mr. TERRY.
And Mrs. CHATTERLEY.

To conclude with the Farce of

A ROLAND FOR AN OLIVER.

Sir Mark Chase.....Mr. WILLIAMS.
Mr. Selborne.....Mr. BAKER.
Alfred Highflyer.....Mr. DE CAMP.
Fixture.....Mr. HAMMOND.
Gamekeeper..... ...Mr. EBSWORTH.
Gamekeepers and Servants, Messrs. Saunders, Moor, &c.
Mrs. Selborne.....Mrs. GARRICK.
Maria Darlington.....Mrs. BAKER.
Mrs. Fixture.....Mrs. JONES.
Doors open at Half past Six, and the Play to begin at 7.

END OF VOLUME ONE.

Title Page and *Index* will be ready in a few days. Those who wish to complete their sets may be supplied by the publisher.

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Association by Charles Harris

THE THEATRICAL Observer,

AND

DAILY BILLS OF THE PLAY.

From November 3, to December 22, 1821.

"Nothing extenuate nor set down aught in malice."

AMERICAN DRAMATIC FUND ASSOCIATION
OPEN ALIKE TO EVERY ACTOR & ACTRESS
INCORPORATED APRIL 10TH 1848

VOL. II.

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1822.

England

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THE

Theatrical Observer.

"*Nothing extenuate nor set down aught in malice.*"

No 1. *Saturday, Nov.* 3, 1821. *Price* 1*d.*

TO THE READER.

THE success which has attended our efforts in this entirely novel publication requires to be acknowledged with warm thanks; and the commencement of a *New Volume* may, perhaps, be the fittest time to do so. We, therefore, beg our *Subscribers* will accept our grateful feeling for the extensive patronage we are favored with; and we request that they will receive this *First Number* of our *Second Volume,* improved in *size* and *type* without an increase of price, as a proof of our desire to extend the usefulness of the Paper to those who visit the Theatres Royal *Drury Lane,* and *Covent Garden;* and, in their season, the *English Opera,* and the *Haymarket* Theatres, and who feel interested in Dramatic or Histrionic details.

As, the advantages held out by this Publication may not be thoroughly known to every one, we have to state that it *daily* contains some short account of, and observations on the performances of the *previous evening,* at the two principal Theatres open: and also COMPLETE BILLS OF THE PLAY at *both* Houses for the night. Thus presenting at a trifling expense, a constant *record* of *past Theatrical representations,* combined with *full* and *authentic* particulars respecting the performances to take place, which, from the early hour of publication, may be procured through the Newsmen for the Breakfast Table. Having thus explained the *plan* of *The Theatrical Observer* the present opportunity might be taken to say something of the *principles* that have, and will guide it. But our *Motto* may well save us the trouble of entering on this subject at any length; we will, however, add, that, if we have been sometimes a little *sportive,* we trust it has not been mistaken by Managers, Performers, or the Public, for any thing bordering on personal contempt: a feeling that should we ever express, must, indeed, be called for on strong grounds. We, who are independent of any private connection with the Theatrical World, and who take up our *pens* for worthy purposes, write under

the conscious[illegible]s of what is necessary to the safety of *Theatrical property*, and [illegible] what is due to an *honorable Profession*; but above all, of what is called for in support of a correct *public taste* relative to the *Drama* and the *Stage*.

THE DRAMA.

"*Quantum a rerum turpitudine abes, tantum te a verborum libertate sejungas.*"—TULL. There is perhaps no task in which the vanity or interest of man engages, that is so little understood, more generally assumed, or that requires higher and more expansive qualifications for its just discharge than does the *task of criticism*. It is the competitor of man and of the age, the hand that draws aside the veil 'neath which their blushing follies creep, and holds "as 'twere, the mirror up to nature. To trace and check the flowing tide of sophistry and error—to faithfully pourtray the lineaments of truth, though hid 'midst the dark folds of prejudice—to dive into the whirling vortex of society, and bear from thence the *pearl*, divested of its *shell*, are the superior duties of the *critic's* charge. Yet strictly applicable to the subject of these general remarks are the just lines of Pope, that

> "Those who *cannot* write, and those who *can*,
> "*All* rhyme, and scrawl, and scribble, to a man."

This weakness is, perhaps, merely the *public* vent of that which exists in the *characters* of men and of society; yet glides away unsatirized, almost unseen, when kept within the limits of the humble sphere—for 'tis the habitual indulgence of all its members. In truth, *nature* and *education* render man the critic of his fellows: and *writing* is but the Pegasus on which *self-love, ambition*, and *necessity* soar above the dull routine of common life.

Of the various subjects which become interesting and proper objects of criticism as relative to mankind, the *Drama* assumes a rank not unimportant 'midst the highest: not only from the powerful influence it possesses over the moral system of the rational animals of creation, pruning the rose-bud of its withering stems, and giving to the parent stock and its symbolic offspring, fresh beauty, unity, and strength; but as it affects those springs of intellectual purity, from which an important stream of literature flows. Few observations will be deemed necessary to illustrate the former proposition: and let the lucid beauties of a Sophocles, the overwhelming grandeur of an Æschylus and an

Euripides;—the keen sharp satire, and the gay [illegible] as wit, of Aristophanes;—the chaster efforts of the Terence pen; the noble bearings of Corneille and Racine;—the lively satire of Moliere;—the flow of eloquence in Alfieri's works;—the high-strained imagery of Schiller and Kotzebue;—the deep researches into nature's depths which mark a Shakespeare's genius,—and the mellowness of a gay wit which raised a Beaumont and a Fletcher's fame—speak for the importance of its latter power.

COVENT GARDEN.

The Exile, which was last night performed at this Theatre, we have noticed in previous numbers. The House was well attended, and the performances elicited much applause. This evening there is no play.

HAY MARKET.

This Theatre, last night, closed its *Summer* Season, with *Match Making, The Beggars' Opera*, and *A Roland for an Oliver*. After the conclusion of the Opera, Mr. TERRY came forward and addressed the audience.

He stated that he was deputed by the Proprietor to express his gratitude for the patronage he had received during a short season, which had met with peculiar obstacles. The Winter Theatres, as they were called, had made great inroads on that period which ought to be left to their exertions under a licence so limited as that of the Haymarket: and in particular, one of these *Winter* Theatres, he said, had wholly intruded on their Season, and erected itself into a *Summer* Theatre. He then referred to their past exertions, and stated it to be the determination of the Proprietor to make reprisals, and convert, as he felt he was warranted by his license, their *Summer* Theatre partly into a *Winter* one; and declared no means should be spared in the interim, to study the future accommodation and gratification of the public, by such alterations and improvements in the Theatre as might be necessary, and by fostering talent wherever it could be found, in order to maintain the character of the legitimate British Drama.

We join with the audience of last night, in wishing the greatest success to the *Little Theatre;* and shall await the announcement of its *new* Season with high expectations of future entertainment, worthy of the neighbourhood of the ancient haunts of *Foote, Colman*, and a hundred other originators and supporters of genuine *wit* and *humour*.

The First Volumes are binding, and will be ready for delivery on Monday.

☞ Monthly Subscribers, 2s.

Published by C. HARRIS, 25, Bow Street, and may be had of all Newsmen.
Printed by E. THOMAS, Denmark-Court, Exeter-'Change.

Theatre Royal, Drury Lane.

This Evening will be Performed the Comedy of

Folly as it Flies.

Tom Tick..... ..... Mr. ELLISTON,
Sir Herbert Melmoth..... Mr. POPE,
Leonard Melmouth..... Mr. COOPER,
Gilbert ..... Mr. KNIGHT,
Doctor Infalible..... Mr. HARLEY,
Peter Post Obit..... .Mr. MUNDEN,
Malcour..... Mr. THOMPSON,
Cursitor..... Mr. MEREDITH,
Pinchwell..... Mr. WILLMOTT.
Capius.....Mr. W. H. WILLIAMS
Edward, Mr. Webster. First Creditor, Mr Howell
2nd. Creditor, Mr Read John, Mr Sheriff

Lady Melmoth..... Mrs EDWIN
Georgiana..... Miss SMITHSON
Dame Gilbert .... Mrs HARLOWE

After which,

The Coronation.

Principal Characters by

Mr. T. COOKE. Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT

In which will be given a New Comic Song,

"*The King and the Coronation, Old England and the People.*"

By Mr. Knight, with a New Overture composed by Mr. T. Cooke.

To conclude with the Farce of

The Spectre Bridegroom.

The Principal Characters by

Mr. COOPER. Mr. GATTIE. Mr. BARNARD. Mr. SMITH.
Mr. KNIGHT Mrs. ORGER. and Miss SMITHSON.

On Monday will be produced a New Musical Comedy, in two Acts, called MAID or WIFE; or the Deceiver Deceived.

The Principal Characters by Mr. Elliston, Mr. Harley, Miss Smithson, and Miss Copeland, (her first appearance on this Stage.) with the CORONATION, After which, GIOVANNI IN LONDON, with the original Cast.

Giovanni, Madame VESTRIS, (her first appearance this Season.)

THE

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No 2 *Monday, Nov. 5, 1821.* *Price 1d.*

THE STAGE.

It has been the custom of the two great Theatres, as they are generally termed, to perform during the commencement of the Winter Season but four nights each in the week; this arrangement, originating, we presume, in the idea of the city being at that period rather abandoned, is still adhered to; though when the tempting allurements of gain presented themselves, Mr. Elliston but imitated the great mass of mankind, and in one or two instances sacrificed *custom* at the shrine of *interest*. The period prescribed terminated on Saturday last: and we may now look forward to both Theatres entering the lists in regular and nightly competition for the public support. It is a very general observation, founded on truths elicited from facts—not mere opinions, that the British Drama has much deteriorated from its once exalted rank, and has become a mere bauble for the amusement of the vulgar and the weak, addressing the imagination, not the intellect, and lost to all those noble causes which have operated upon, and might aid the moral influence of society. *"Immanea monstra perscrimas."* —Virg. In fact the stage is no longer viewed in the latter light we speak of: and its reference to society is no further found, than as it cloaks its weaknesses, and holds allurements to its vices. We are aware—regulated as the British theatres are—that individuals who embark in them considerable private property, and enter upon their tasks as managers with no other considerations towards the vast machines they regulate, than those of its repaying their exertions and expense—regard the stage as an object of mere speculation; refraining not from any sacrifice of respectability or propriety to realize their selfish expectations. This system however consistent with mean and worldly opinions, we consider as not only degrading, but impolitic: degradation must ensue, when a power which is in itself noble and important to mankind, is perverted to mere sordid uses: and the narrow minded policy is as evident—for Theatres like Covent Garden and Drury-Lane, which are supported by the enlightened and educated portion of society, will find a greater *security* in their success by erecting it upon rational and solid foundations, than by encroaching upon the petty privileges of Minor Establishments. We would recommend the Managers to seriously reflect on this.—The Haymarket opens, we understand, in April, with Mr. C. Kemble, Dowton, &c. and a powerful number of *legitimate* performers. The Olympic Managers have engaged a highly respectable company, which would not disgrace any representations. The West London Theatre has produced Œdipus, which though we smile at in one point of view, still proves the disposition to

charge the encroaching enemies into their very lines. Should fashion in a capricious fit, once fix her abode beyond the limits of Covent Garden and Drury—we congratulate those houses upon this superiority of skill in *Melo-dramatic* productions.

DRURY LANE.

Mr. Reynolds' Play of *Folly as it Flies* cut down to *three* acts, was performed here on Saturday night. It is usually styled a *Comedy*, but if a mixture of farcical humour and common-place sentiment is deserving of that name, what must we call those Dramas that contain sheer wit, and exhibit human nature without the soporific aid of *dull truisms*? Would it not be better to adopt some new title, in order to separate effectually, *genuine* from *false* Comedy? Suppose we were in future to call Plays that, like *Folly as it Flies*, aim at creating *horse laughs* and *tears*, by the name of *Risi Lachrymose*; and add a *Muse* to the nine as their protectress, whose features should be drawn paralised on one side, and convulsed on the other!—The admirers of *this* species of Drama would then know on the announcement of a *Risi-Lachrymose*, when to gratify their sublime taste, and would not of course run the risk of being entrapped to witness a *mere Comedy*, but leave room in the Theatre for the silly worshippers of Shakespeare, Beaumont and Fletcher, Ben Johnson, Farquhar, Sheridan, &c. &c. who wrote *Comedies* under the influence of a Muse that did not patronise pocket-handkerchiefs.

The Play of last night is a weak effort—the plot without ingenuity—the incidents without striking effect—the characters vulgar, insipid, and purely farcical—the language prosing, pointless, and ridiculous—yet it was applauded! It is really, painful to observe a British Metropolitan audience thus bestow praise on what degrades both taste and judgment. The favor, however, shewn to the piece might justly be attributed to the excellence of the *acting*.

Mr. Elliston as *Tom Tick*, with the little means the part affords him for a display of his comic talent, did wonders for *Mr. Reynolds*, who was equally obliged to our old friend, and ever-lasting favorite, Mr. Munden, who condescended to enact *Peter Post Obit* on his first appearance this season. On the latter gentleman's coming on, unanimous and vigorous plaudits greeted the resumption of his Theatrical duties. He seemed in good health, and trod the Stage with a *courage* that appeared to set the *Gout* as much at defiance as *Mr. Cursitor* or *Doctor Infallible*. We heartily wish he may long *crow* over the enemy of his long toe.

The Farce of *The Spectre Bridegroom*, a very absurd affair, concluded the Evening's amusements—and a thin audience went away not in the highest state of good-humour.

The First Volumes are binding, and will be ready for delivery on Monday.

☞ Monthly Subscribers, 2s.

Published by C. Harris, 25, Bow Street, and may be had of all Newsmen.
Printed by E. Thomas, Denmark-Court, Exeter-'Change.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

The Exile.

Count Ulrick *(the Exile)* Mr. EGERTON.
Governor of Siberia,....Mr. W. FARREN.
Baron Altradoff,.....Mr. MEADOWS
Count Calmar.....Mr. DURUSET.
The Patriarch.....Mr. HUNT.
The Szarowitz, ...Master BODEN.
Daran.....Mr. YOUNG.
Welzien.....Mr. CONNER.
Rimski.....Mr. COMER.
Servitz.....Mr. FAWCETT.
Yermach.....Mr. CHAPMAN.
Officer, Mr. MEARS. Citizen, Mr. ATKINS.
Mariner, Mr. GEORGE. Servant, Mr. KING.
Guard, Mr. LOUIS.
Villagers, Messrs. Taylor, Pyne, &c.

The Empress Elizabeth....Mrs. FAUCIT.
Katharine.....Mrs. TENNANT.
Sedona.....Mrs. VINING.
Alexina.....Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.
Rocky Pass among the Mountains.—Hall in the Governor's House at Tobolski.—The River Wolga by Moonlight.
General View of Moscow.—the Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF THE EMPRESS ELIZABETH.
The Outside of the Greek Church—The Interior of the Cathedral of Moscow, in which the
CORONATION OF ELIZABETH,
Is Performed by the Grand Patriarch, and his assisting Dignitaries
To conclude with,

The Warlock of the Glen.

(The Characters as before.)

To-morrow, (by particular desire) She Stoops to Conquer, Miss Hardcastle, Mrs. Chatterley, her first appearance.
On Wednesday, the Farce of Brother and Sister.
On Thursday, The Exile, after which The Blind Boy.
On Friday, the Play of The Stranger, after which will be produced, a new Farce, called The Venison Pasty.
Doors will be opened at half past 6, the Play to begin at 7.

Theatre Royal, Drury Lane.

This Evening will be Performed the Comedy of

Maid or Wife.

Principal Characters by

Mr. ELLISTON, Mr. HARLEY,
Miss SMITHSON, and Miss COPELAND
Being her 1st appearance on this Stage.

After which,

The Coronation.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT

In which will be given a New Comic Song,

"*The King and the Coronation, Old England and the People.*"

By Mr. Knight, with a New Overture composed by Mr. T. Cooke

After which, the Musical Extravaganza, called

Giovanni in London.

Don Giovanni, Madame VESTRIS.
Leporello, Mr. HARLEY. Mr. Florentine Finickin, Mr. BARNARD.
Mr Deputy English, Mr. GATTIE. Pluto, Mr. MEREDITH.
Mercury Mr. HOWELL. Charon Mr. SMITH.
Firedrake, Mr. RANDALL Drainemdry, Mr. WILLMOTT.
Porous, Mr. W. H. WILLIAMS. Simkins, Mr. TURNOUR.
Popinjay, Mr. VINING. Shirk, Mr. HUGHES. Spunge Mr. DOBBS.
Proserine, Miss COOPER. Mrs. Leporello, Miss CUBITT.
Miss Constantia Quixotte, Miss POVEY. Mrs. English, Mrs ORGER
Mrs. Drainemdry, Mrs. HARLOWE. Mrs. Porous, Miss PHILLIPS
Mrs. Simpkins, Mrs. MARGERUM. Squalling Fan, Mrs BLAND
Succabus, Miss VALANCY. Tartarus, Mrs. BEST.
In Act 1. A PAS SEUL by Miss TREE.

To-morrow, Folly as it Flies, Peter Post Obit, Mr. Munden, with the Coronation, and Monsieur Tonson,
On Wednesday, a Comedy, The Coronation, and Giovanni in London.
On Thursday, a Comedy, with the Coronation, and Who's Who?
On Friday, Folly as it Flies, with the Coronation.
On Saturday will be produced a new Comedy, called Lost Life.
On Monday, Mr. Kean will re-appear as Richard the Third.

Doors will be open at half-past 6, and the Play to begin at 7.

THE

Theatrical Observer.

"Nothing extenuate nor set down aught in malice."

No. 3. Tuesday, Nov. 6, 1821. Price 1d.

COVENT GARDEN.

We presume (or rather hope) that the entertainments last night selected at this House were chosen in consideration of the numerous school-boys and mechanics who were yesterday enjoying in idleness the anniversary of the Guy Faux plot—by the bye what an opportunity escaped the vigilant perceptions of Managers, in permitting the *grand ceremony* of *chairing* and *burning* that *immortal character* to be *monopolized* by the *youthful rabble!* though policy on one side dictated probably this inattention to so important a consideration of taste and interest, as an encroachment upon so ancient a privilege might have met with severe reprisals from the offended parties, who went, yesterday, through rehearsals quite sufficient to qualify them, without further drilling, for the characters they are to sustain in the approaching spectacle of *The King's Visit to Dublin.* *The Exile* and *The Warlock of the Glen* were last night the amusements offered at *Covent Garden.* This, from the laudable spirit evinced by the Managers at the *commencement* of the campaign, we are indeed surprised at. The repetition of the Exile may be consistent with their interest, or rather with the present laws of Theatrical policy; but in the names of decency and taste, why exclude from the Theatre all sensible beings (who would willingly beguile a few hours in *rational* amusements) by the joint and only performances of *The Exile* and *The Warlock of the Glen?* the latter an absurd mixture of Melo Dramatic trash. The Bills have hitherto endeavoured to present a luring aspect, by uniting *The Exile* with after-pieces possessing *some* claims to common sense and taste, and such a dereliction as the present we would willingly ascribe to no other cause than that which we have assigned at the commencement of this article. We seriously advise Mrs. Tennant, to relinquish the profession she has chosen: she has not capabilities of voice to sustain in a theatre like Covent Garden the first or even second line of singing characters, and much study would be requisite ere as a stationary *actress*, she will be, in the latter capacity, tolerated by a London

Audience; her faults in this line are perhaps not more numerous than those generally evinced by novices (presuming that she is one)—an entire ignorance of all the qualifications necessary for the Stage; and though a few years experience might enable her to assume them, yet towards attaining any *distinction* in the line she has chosen in the profession, she has, we fear, vocal impediments.

DRURY LANE.

Last Night a "New Musical Comedy in two Acts," entitled' Maid or Wife, or *The Deceiver Deceived*, was performed here for the first time, and was received with the greatest approbation.

It has a *French* air about it—light, and agreeable, and not over *moral*. The *Plot* is as follows: a *Sir George* (somebody) is at his Country seat, and his lady absent on a visit. Sir George is intended to be represented as a compound being, made up of *conjugal fondness* and *libertinism*. He studies *Crockenthorpe* on conjugal fidelity, and runs after the village girls, by turns. One of those rural damsels has particularly smitten him, and he communicates to his valet *Ready*, his resolution to go in search of her, *merely* for the purpose of obtaining her to wait on his lady, and directs the servants in the mean-time to obey *Ready*, who having been his master's confident in his intrigues, has an annuity of £50. settled on him by *Sir George*, to be paid so long as he is unmarried. It happens, however, that the Valet has privately married *Fanny*, the very lass his master is in pursuit of. This discovery is very embarrassing to poor *Ready*, who wishes to keep his annuity and his wife whole and entire. The amorous knight goes through the first steps towards seducing the simple girl, but is constantly foiled and *deceived* by the ingenuity of his Valet, who at length recals her *Ladyship* by express, and the discovery of Sir George's infidelity is only prevented by the discovery of *Ready's* marriage, which relieves Sir George from *his* embarrassment, and he, therefore, rewards *Ready* by promoting him to be his Steward, and *Fanny* is thus retained in the family to the great delight of Sir George.

Mr. Elliston as *Sir George*, was animated.

Mr. Harley as *Ready*, bustled and fidgeted with effect.

Miss Copeland, who made her debut on these boards as *Fanny*, was a sweet simple Country girl, with a voice not unlike Mrs. Liston's: she met with great applause, and was encored in the song, describing her Courtship. At the conclusion of the piece, when Miss Smithson, who was Sir George's interesting Lady, says of *Fnnny* on her becoming a member of her household, thas she is sure "she will become a favorite of every one in this House" the concurrence of the audience was expressed in the most flattering and decided manner. We may, therefore, congratulate Miss *Copeland* on her becoming a permanent member of the Drury Lane Company, in which she will sustain simple or rural characters in a very superior manner.

Madame Vestris made her first appearance this season as *Don Giovanni*, and was received with much approbation.

Published by C. Harris, 85, Bow Street, and may be had of all Newsmen.
Printed by E. Thomas, Denmark-Court, Exeter-'Change.

Theatre Royal, Covent Garden.

This Evening will be performed Goldsmith's Comedy of

She Stoops to Conquer.

Sir C Marlow..... Mr. CHAPMAN,
Young Marlow..... Mr. JONES,
Hardcastle..... Mr. FAWCETT,
Hastings..... Mr. ABBOTT,
Tony Lumpkin..... Mr. LISTON,
Diggory Mr Barnes, Roger Mr Mears, Thomas Mr Williams, Dick Mr Heath,
Landlord Mr Atkins, Bearward Mr Crumpton,
Slang Mr Norris, Jeremy Mr Louis, Groom Mr Ryals

Mrs Hardcastle..... Mrs. DAVENPORT,
Miss Neville..... Miss FOOTE,
Miss Hardcastle..... Mrs. CHATTERLEY,
(Being her first appearance on this stage)

To conclude with the Musical Farce of

Brother and Sister.

Don Christoval de Torines, Mr. FAWCETT.
Don Sylvio de Flores, Mr. DURUSET. Pacheco, Mr. LISTON.
Bartolo, Mr. BLANCHARD.
Donna Isidora, Miss HALLANDE. Rosanthe, Miss LOVE.
Donna Camilla, Miss E. GREEN.
Agatha, Mrs. LISTON.

On Wednesday the EXILE, after which the Melo-drame of THE BLIND BOY
On Thursday, THE EXILE.
On Friday, the Play of THE STRANGER. The Stranger, Mr. Young. Mrs. Haller, by Miss Bakewell, (her first appearance on this Stage.)
On Saturday, the EXILE, after which (first time) a New Farce, called THE VENISON PASTY.

Doors will be opened at half past 6, the Play to begin at 7.

Theatre Royal, Drury Lane.

Acted but Once.

This Evening will be Performed a New Musical Comedy in 2 Acts, called,

Maid or Wife?

Or, The Deceiver Deceived.

Principal Characters by

Mr. ELLISTON, Mr. HARLEY,

Miss SMITHSON, and Miss COPELAND

Being her 2nd apperance on this Stage.

After which,

The Coronation.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT

In which will be given a New Comic Song,

"*The King and the Coronation, Old England and the People.*"

By Mr. Knight, with a New Overture composed by Mr. T. Cooke

To conclude with the Farce of

Past Ten o'Clock.

Sir Peter Punctual, Mr. HUGHES, Old Snaps, Mr. GATTIE.

Young Snaps, Mr. VINING, Captain Wildfire, Mr. BARNARD,

Harry Punctual, Mr. PENLEY, (his first appearance this season)

Dozey, Mr. MUNDEN, Corporal Squib, Mr. W. WILLIAMS,

Bantam, Mr. KNIGHT.

Lucy Mrs. EDWIN, Nancy, Mrs. ORGER,

Silence, Mrs. HARLOWE.

To-morrow, Folly as it Flies, Peter Post Obit, Mr. Munden, with the Coronation, and Giovanni in London,

On Thursday, Maid or Wife, with the Coronation, and Who's Who?

On Friday, Folly as it Flies, with the Coronation.

On Saturday will be produced a new Comedy, called Lost Life.

On Monday, Mr. Kean will reappear as Richard the Third.

Doors will be open at half-past 6 and the Play to begin at 7.

THE

Theatrical Observer.

"*Nothing extenuate nor set down aught in malice.*"

No 4. *Wednesday, Nov.* 7, 1821. *Price* 1*d*.

DRURY LANE.

MAID OR WIFE, or, *The Deceiver Deceived*, was repeated here, last night, with equal success to that it met with on Monday evening. As we have given the *Plot*, and our *general* opinion of the piece, we shall take leave on the present occasion to say a few words on one of its *faults*—one which strikes at the very root of its becoming an *universal* favorite with the public. The fact is, that MAID OR WIFE? is a most unfit play for either *maids* or *wives* to witness. It is not merely from the plot being founded on the grossest breach of the marriage vow, that we object to it, (because many dramas have exhibited to good purpose, an infidelity in the marriage state which brings with it its own punishment) but it is that we do not find the dereliction of principle in the present piece, rendered available to any *moral lesson*. The commencement exhibits a husband who has every reason to love his wife with a steady attachment, seizing the opportunity of her temporary absence to inveigle into his house a poor simple country girl resident on his estate. He openly, before all his servants, entertains her, rustically attired as she is, and places her in the seat of his absent lady, practising all the disgusting infatuation of a mad-headed seducer! What must be the thoughts of our spouses and daughters all this time? Why they must surely feel that this is no company for them—no sight for virtue to dwell on for an instant; and they must desire that the nauseous scene should be quickly terminated, in order that the *monster* may be duly punished. But this does not ensue—the *Lamb* is still under the paw of the *Wolf*; and it is not for want of appetite that the innocent thing is not devoured. The poor creature is mouthed and hugged, and is constantly on the eve of being dragged to the den, which the *brute* is only prevented from entering by the *Shepherd's* dexterity, and not by any compunctious feeling: and when at length *Sir Wolf* is caught, he is allowed to exist without a *scratch*, and howl out his delight at the sweet little bleater being placed in a situation where he can easily get at her at any time, and eat his tit-bit at leisure!

In our opinion Mr. ELLISTON will do well, if this affair is to be continued, to give it as an *after-piece*, in order that the numerous family of the *Sober-sides* may retire, after enjoying some more *chaste* performance, and leave room for the almost equally numerous family of the *Gay-ones*.

COVENT GARDEN.

She Stoops to Conquer was last night performed at this Theatre, and introduced to its boards our Haymarket favourite, *Mrs. Chatterley*, in the character of Miss Hardcastle. The comedy possesses infinite broad humour and spirit; and though the chief incidents and situations (in short *plot*) are very forced and inconsistent, and generally deficient of dramatic unity and propriety, yet there is such an agreeable variety in the characters, so much humour elicited even from those parts less deserving of the claims of consistency, that when ably supported, this comedy can never fail of delighting most spectators. It is but justice to say that it *last night* produced that sensation; yet we could not avoid being amused (though we rather inclined towards pity) at the critical good nature of an audience, who bestowed a round of applause upon the ingenuity which Miss Foote and Mr. Liston displayed at the scientific game of "*cat-cradles*."

Mrs. Chatterley was very warmly received, and throughout the play and at its conclusion, was very much applauded: she appeared to make those exertions which the novelty of her situation demanded; and in some parts of her performance was very effective. This lady possesses an agreeable vivacity and humour, united to a general correctness of style, and an archness of manner and expression, which will ever render her a favourite, and such a one as Covent Garden stage is much in need of. Yet Mrs. C, though a *highly pleasing* and useful actress, has not those qualifications which will enable her to assume a *distinguished* and very prominent line in the Drama; there is a sameness in her comedy, and for the highest walk of that branch (the Miss Hardy's Lady Teazle's, &c. &c.) a want of *point*, force of *expression*, and *conception*. Where liveliness of character and archness of humour are necessary to be pourtrayed, we know no actress more qualified for the task; but when the superior powers of the mind are necessary to be exerted, and *shades* of character delineated, this lady is far from being fully competent for the task.

Mr. Liston was admirable in Tony Lumpkin.

Mrs. Davenport played with great force and spirit.

Mr. Jones is wholly unfit for young Marlow; but as we presume the play will be repeated, we shall reserve further remarks on this delineation 'till our next.

The play concluded with considerable applause—and when Mr. Abbott announced the performances, for this evening, some few silly people demanded its repetition—we hoped that all such Theatrical finesse and mummery had been banished.

The House was not well attended in all its parts.

The First Volume is binding, and will be ready for delivery on Monday.

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Printed by E. Thomas, Denmark-Court, Exeter-Change.

Theatre Royal, Covent Garden.

The Exile.

Count Ulrick *(the Exile)* Mr. EGERTON.
Governor of Siberia,....Mr. W. FARREN.
Baron Altradoff,.....Mr. MEADOWS
Count Calmar.....Mr. DURUSET.
The Patriarch.....Mr. HUNT.
The Czarowitz, ...Master BODEN.
Daran.....Mr. YOUNG.
Welzien.....Mr. CONNER.
Rimski.....Mr. COMER.
Servitz.....Mr. FAWCETT.
Yermach.....Mr. CHAPMAN.
Officer, Mr. MEARS. Citizen, Mr. ATKINS.
Mariner, Mr. GEORGE. Servant, Mr. KING.
Guard, Mr. LOUIS.
Villagers, Messrs. Taylor, Pyne, &c.
The Empress Elizabeth....Mrs. FAUCIT.
Katharine.....Mrs. TENNANT.
Sedona.....Mrs. VINING.
Alexina.....Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.
Rocky Pass among the Mountains.—Hall in the Governor's House at Tobolski.—The River Wolga by Moonlight.
General View of Moscow.—the Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF THE EMPRESS ELIZABETH.
The Outside of the Greek Church—The Interior of the Cathedral of Moscow, in which the
CORONATION OF ELIZABETH,
Is Performed by the Grand Patriarch, and his assisting Dignitaries
After which, will be revived, a Melo-drama, called

THE BLIND BOY.

Stanislaus Mr. CHAPMAN The Blind Boy, Mrs. CHATTERLEY
Rodolph, Mr. CONNER, Oberto, Mr. FAWCETT.
Starow, Mr. HOREBOW. Kaiig, Mr. FARLEY.
Molino, Mr. BLANCHARD. Elvina, Miss FOOTE.

Doors will be opened at half past 6, the Play to begin at 7.

To-Morrow, THE EXILE after which, the Farce of Too Late for Dinner.
On Friday, the Play of THE STRANGER. The Stranger, Mr. Young Mrs. Haller, by Miss Bakewell, (her first appearance on this Stage.)
On Saturday, the EXILE, after which, first time, a New Farce, called THE VENISON PASTY.

Theatre Royal, Drury Lane.

Third Time.

This Evening will be Performed a New Musical Comedy in 2 Acts, called,

Maid or Wife?

Or, The Deceiver Deceived

Principal Characters by

Mr. ELLISTON, Mr. HARLEY,
Miss SMITHSON, and Miss COPELAND
Being her 3rd apperance on this Stage.

After which,

The Coronation.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT
In which will be given a New Comic Song,
"The King and the Coronation, Old England and the People."
By Mr. Knight, with a New Overture composed by Mr. T. Cooke.

After which, the Musical Extravaganza, called

Giovanni in London.

Don Giovanni, Madame VESTRIS.
Leporello, Mr. HARLEY. Mr, Florentine Finickin, Mr. BARNARD.
Mr Deputy English, Mr. GATTIE. Pluto, Mr. MEREDITH.
Mercury Mr. HOWELL, Charon Mr. SMITH,
Firedrake, Mr. RANDALL Drainemdry, Mr. WILLMOTT.
Porous, Mr. W. H. WILLIAMS. Simkins, Mr. TURNOUR.
Popinjay, Mr. VINING. Shirk, Mr. HUGHES. Sponge Mr. DOBBS.
Proserine, Miss COOPER. Mrs. Leporello, Miss CUBITT.
Miss Constantia Quixotte, Miss POVEY. Mrs. English, Mrs. ORGER
Mrs. Drainemdry, Mrs. HARLOWE. Mrs. Porous, Miss PHILLIPS
Mrs. Simpkins, Mrs. MARGERUM. Squalling Fan, Mrs BLAND
Succabus, Miss VALANCY. Tartarus, Mrs. BEST.
In Act 1. A PAS SEUL by Miss TREE.

Doors will be open at half-past 6, and the Play to begin at 7.

To-Morrow Maid or Wife, with the Coronation, and Who's Who.
On Friday, Maid or Wife, With the Coronation. And Giovani in London. Giovanni, Madame Vestris, *her 3rd appearance this season.*
On Saturday, Maid or Wife. With the Coronation. And Hit or Miss. O'Rourke O'Daisy, Mr. Fitzwilliam, *his 1st appearance on this stage.*
On Monday, Mr. Kean will re-appear as Richard the Third.
On Tuesday, will be produced a new Comedy, in 3 Acts called Lost Life

☞ *Due Notice will be given of the next representation of Monsieur Tonson, and Folly as it Flies.*

THE

Theatrical Observer.

"Nothing extenuate nor set down aught in malice."

No. 5. *Thursday, Nov.* 8, 1821. *Price* 1*d.*

COVENT GARDEN.

Our visit last night to this Theatre, and our observations on the state of the House (which we compared with the preceding one) almost induce us to refrain from bestowing upon the Managers that censure, which their want of energy and taste in *indulging* the present depraved partialities for dramatic, or rather *scenic* entertainments we thought deserved. Though the cause undoubtedly exists with the *Directors*, the *effects*, we are sorry to remark, are now seriously engrafted on the public. On the evening *previous* to yesterday's the amusements were *She Stoops to Conquer* and *Brother and Sister:* pieces admirably calculated to gratify a refined audience; the *former* a comedy of sterling merit, most ably supported, and in which a favorite actress made her debut on these boards; the *latter* an after piece, from the representation of which, the disciples of *Apollo* could not fail of receiving infinite delight,—the House was *very poorly* attended. *Last* night *The Exile, The Coronation*, and the *Melo-drama of the Blind Boy!* a collection of *bombastic stuff, show*, and *nonsense*,—the *House full.—Such* is the prevailing disposition towards the *British Drama.—tempora mutantur! The Exile* went off, as usual, well. *The Blind Boy* was the concluding after-piece, written by Mr. Dimond,* and possessing all those long-winded beauties which characterizes his dramatic writings—by the bye what a happy thought of the Stage manager who attended the first rehearsals of these pieces, was the introduction in particular scenes of *chairs* on the stage: as it would have been a most inconceivable inconvenience to any performer who was blessed with the character to which the relation of the plot of the piece (in about 80 lines) is generally assigned, to have stood during its recital. We would recommend (should a *repetition* of this, or any of Mr. D.'s pieces occur) *night-caps* to the audience, the cue for using which would be, "*you shall hear,*" and the bringing forward of chairs.

Mrs. Chatterley was not so effective in the character of Edwin as we have seen it rendered: and the want of a bandage over her eyes (an inconsistency we could easily have pardoned) gave an idiotical expression to the countenance when it was contracted by a smile: there was besides, *too* formal a stiffness in her manner which was very disagreeable

Mr. Fawcett was extremely energetic in the character of Oberto, and kept alive the imagination in a very forcible manner.

Mr. Blanchard as the fool of the piece gave to his part all the characteristics of folly, both in manner and appearance which it demanded.

not written by Mr Dimond

Miss Foote was very interesting as the fair Evelina.

There are some gross inconsistencies in this piece, (though of a style almost beyond the pale of criticism) which betrays a want of ingenuity in its arrangement. Kalig delivers a *state secret* in an *open garden*, and leaves with a *loud* and energetic display of *lungs* and *loyalty*. Mr. Oberto addresses Edmund as the *Prince*, before *half* a *dozen* soldiers or *statues:* and the *Christian* Queen, (we presume, from the *names*, *dresses*, and *titles*) calls upon the protector of her child " in the *names* of all the *gods* who watch over the safety of Sarmatia" though this we suppose is a *poetical* license allowable to *Queens* as to *Authors*.

The House was very full.

DRURY LANE.

In our remarks yesterday on the new musical Comedy, *Maid or Wife!*, we gave *Mr. Elliston* a hint to reserve this piece for that portion of an audience which does not run the risk of being corrupted in moral taste or principles, by the nature of any Theatrical exhibition. We allude to those who frequent the Theatres at half-price, without any particular object of amusement or instruction from what passes on the *Stage*, and to those who are from age or philosophy proof against the dangers of vicious example. We are, however, disappointed, as yet, in the hope of our advice being taken: for *Maid or Wife* is still placed in the front of attraction, and of course our young people must either go to see an improper play, or remain at home.

The *Coronation* with all its noise and glitter, it is true, may drive out from the youthful mind the remembrance of the seducer's arts. But then comes *Don Giovanni* with his *Libertine* gambols, personated by the pretty gay Vestris, to restore all the recollections and ideas that the *Pulpit* weekly labours to root up and send to the sovereign of those infernal regions from which *Giovanni* escapes with impunity. We are no *Jeremy Colliers*, but we conceive there are some dramatic bounds to be kept within, for the honor and advantage of society; and, we will add, for the benefit of the Theatre; for there is a numerous class still to be won over to witness dramatic representations.

The House was well attended.

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☞ Monthly Subscribers, 2s.

Published by C. Harris, 25, Bow Street, and may be had of all Newsmen.
Printed by E. Thomas, Denmark-Court, Exeter-Change.

BY EXPRESS *DESIRE.*

Theatre Royal, Drury Lane.

Fourth Time.

This Evening will be Performed a New Musical Comedy in 2 Acts, called,

Maid or Wife?

Or, The Deceiver Deceived.

Principal Characters by

Mr. ELLISTON, Mr. HARLEY,
Miss SMITHSON, and Miss COPELAND
Being her 4th appearance on this Stage.

After which,

The Coronation.

To conclude with the Farce of

Monsieur Tonson.

The Principal Characters by

Mr. COOPER. Mr. BARNARD. Mr. FOOTE. Mr. GATTIE.
Mr. W. H. WILLIAMS. Mr. MEREDITH.
Mr. VINING. Mr. SMITH. Mr. WEBSTER.
Mr. ISAACS. Mr. KNIGHT. Miss SMITHSON.
and Mrs. BLAND, with a Song.

Doors will be open at half-past 6, and the Play to begin at 7.

To-Morrow Maid or Wife. With the Coronation. And Giovani in London. Giovanni, Madame Vestris, *her 3rd appearance this season.*

On Saturday, Maid or Wife. With the Coronation. And Hit or Miss. O'Rourke O'Daisy, Mr. Fitzwilliam, *his 1st appearance on this stage.*

On Monday, Mr. Kean will re-appear as Richard the Third.
On Tuesday, will be produced a new Comedy, in 3 Acts called Lost Life

☞ *Due Notice will be given of the next representation of Folly as it Flies.*

Theatre Royal, Covent Garden.

The Exile.

Count Ulrick *(the Exile)* Mr. EGERTON.
Governor of Siberia.....Mr. W. FARREN.
Baron Altradoff,.....Mr. MEADOWS
Count Calmar.....Mr. DURUSET
The Patriarch.....Mr. HUNT.
The Czarowitz, ...Master BODEN.
Daran.....Mr. YOUNG.
Welzien.....Mr. CONNER.
Rimski.....Mr. COMER.
Servitz.....Mr. FAWCETT.
Yermach.....Mr. CHAPMAN.
Officer, Mr. MEARS. Citizen, Mr. ATKINS.
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The Empress Elizabeth.....Mrs. FAUCIT.
Katharine.....Mrs. TENNANT.
Sedona, Mrs. VINING. Alexina, ..Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery
Mountains of Snow—Cottage of Count Ulrick.
Rocky Pass among the Mountains.—Hall in the Governor's House at Tobolski.—The River Wolga by Moonlight.
General View of Moscow.—the Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF THE EMPRESS ELIZABETH.
The Outside of the Greek Church—The Interior of the Cathedral of Moscow, in which the
CORONATION OF ELIZABETH.

To which will be added the Farce of

Too Late for Dinner.

Frank Poppleton, Mr. JONES, Mr. Nicholas Twill, Mr. LISTON,
Frederick Poppleton Mr. CONNOR, Mr. Pincroft Mr. BLANCHARD
Robert Rafter Mr. EMERY, Mons. Fumet Mr. YATES,
Mrs. Thompson Mrs. DAVENPORT,
Miss Emma Somerton Miss LOVE
Miss Elizabeth Pincroft Miss BEAUMONT, Letty Miss GREEN.

To-Morrow, THE EXILE, with the Melo Drama of the BLIND BOY.
On Saturday, the EXILE, after which, first time, a New Farce, called THE VENISON PASTY.

THE

Theatrical Observer.

"*Nothing extenuate nor set down aught in malice.*"

No. 6. *Friday, Nov.* 9, 1821. *Price* 1*d.*

COVENT GARDEN.

Under this head we, in our yesterday's number, made some few general observations upon the present vitiated taste which constantly predominates in the public mind, with regard to Theatrical exhibitions; and though we most seriously condemn the destructive policy assumed by the managers, which has gradually led and fixed the debased sentiment which at *present* exists, we feel suspicious at, and in vain strive to satisfactorily account for, the paradoxical truth—that though *education* is *more generally* diffused in the *present* age throughout *all* classes of society than it ever was at any period on the records of history, the public taste, (a sentiment which is the offspring of reflection and refinement) was never, perhaps, at a lower and more puerile ebb than at the present time. We do not think that the morals of this æra are more depraved than those which mark the dispositions of our ancestors, as a few years back will introduce us to the wanton follies of Charles the Second's reign, and all the gross indelicacies which, under the definition of wit and humour, characterized the dramatic productions of the authors of those, and even of later days. The *British Stage* was never at a higher point of respectability than it is at present, as relative to its *members*, many of whom grace and dignify by their attainments and manners, the *highest* ranks of *real* life, and they faithfully and scientifically pourtray the walks of *imaginary* existence,—it is not them, then, but the *Managers*, who, unpossessed of those patriotic and liberal sentiments which should guide their actions, connected as they are with the public feeling, blindly pursue a *present* interest to their *ultimate* ruin, and corrupt and taint the springs of taste and entertainment. Were Covent Garden or Drury Lane to publicly announce a change of system, abandoning the present as derogatory to their station—to seek for talent which might supply what vacancies exist—to nurse the seeds of dramatic authorship—to bestow upon the production of some revised Comedies or Tragedies

one half the trouble and expense bestowed upon their nightly nonsense, and *speculate* upon the British *Drama*, not upon British *folly*, success and patronage would, we are convinced, continually crown their efforts,—till then—farewell to the stage as a source of *manly amusement*, as *we* cannot play our childish hours o'er again.

After the *Exile*, last night, the amusing Farce of *Too Late for Dinner* was performed with much spirit.

The House was crowded.

DRURY LANE.

Mr. Kean.

We look forward to the re-appearance of Mr. Kean at this House, next week, with feelings somewhat similar to those of a traveller who has long been wandering across the sandy, barren deserts of *Arabia*, and who at length spies the well-remembered grove that shades the delicious rivulet where nature may be refreshed.

Truly, we have endured the desolation of *Drury* for many a weary hour—we have met in our tract herds of *bandits*, who have robbed us of almost our whole stock of patience—we have often nearly sunk under the heated atmosphere, but it was not produced by the heavenly *rays of genius*, nor was there a *Castalian Spring* to slack our literary thirst.—We have beheld the *moving* masses of light absurdities, and felt ourselves too much alarmed for the existence of common-sense to smile at them.—We have, in short, urged the *conductor* of the Theatrical Caravan to enable us to avoid these dangers and sufferings, by expediting our approach to the spot where *reason* and *taste* might have their fill, and recline in luxurious delight: but his economy had furnished us with *lame* camels—and he appeared to think that so the ignorant and indifferent were but amused for a *season*, and he was paid for his trouble, it mattered not, whether we *Critics*, travelled with satisfaction or not. *Now*, however, a period of our journey is at hand, that empowers him to advance in a manner consistent with his duty and our feelings and we willingly forget the *past*, the more amply to enjoy the prospect before us.

Dropping metaphor—we in plain language hail the return of our almost personifier of the passions. But amidst our anxiety to witness the display of his powers, we cannot but enquire how he is to be supported in the *other characters* of the *Drama* he may appear in?—more of this hereafter.

The House was well attended last night, to see *Maid or Wife? The Coronation*, and *Monsieur Tonson*.

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☞ Monthly Subscribers, 2s.

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Printed by E. Thomas, Denmark-Court, Exeter-'Change.

By Special Desire.

Theatre Royal, Covent Garden.

The Exile.

Count Ulrick *(the Exile)* Mr. EGERTON.
Governor of Siberia,....Mr. W. FARREN.
Baron Altradoff,.....Mr. MEADOWS
Count Calmar.....Mr. DURUSET.
The Patriarch.....Mr. HUNT.
The Czarowitz, ...Master BODEN.
Daran.....Mr. YOUNG.
Welzien.....Mr. CONNER.
Rimski.....Mr. COMER.
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The Empress Elizabeth,....Mrs. FAUCIT.
Katharine.....Mrs. TENNANT.
Sedona, Mrs. VINING. Alexina, ..Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.
Rocky Pass among the Mountains.—Hall in the Governor's House at Tobolski.—The River Wolga by Moonlight.
General View of Moscow.—the Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF THE EMPRESS ELIZABETH.
The Outside of the Greek Church—The Interior of the Cathedral of Moscow, in which the
CORONATION OF ELIZABETH.

After which, the Melo-drame of

THE BLIND BOY.

Stanislaus Mr. CHAPMAN The Blind Boy, Mrs. CHATTERLEY
Rodolph, Mr. CONNER. Oberto, Mr. FAWCETT.
Starow, Mr. HOREBOW. Halig, Mr. FARLEY.
Moline, Mr. BLANCHARD. Elvina, Miss FOOTE.

On Saturday, the EXILE, after which, first time, a New Farce, called THE VENISON PASTY.

Theatre Royal, Drury Lane.

Fifth Time.

This Evening will be Performed a New Musical Comedy in 2 Acts, called,

Maid or Wife?

Or, The Deceiver Deceived.

Principal Characters by

Mr. ELLISTON, Mr. HARLEY,

Miss SMITHSON, and Miss COPELAND

Being her 5th appearance on this Stage.

After which,

The Coronation.

To conclude the Musical Extravaganza, called

Giovanni in London.

Don Giovanni, Madame VESTRIS.

Leporello, Mr. HARLEY. Mr. Florentine Finikin, Mr. BARNARD.

Mr Deputy English, Mr. GATTIE. Pluto, Mr. MEREDITH.

Mercury Mr. HOWELL. Charon Mr. SMITH.

Firedrake, Mr. RANDALL Drainemdry, Mr. WILLMOTT.

Porous, Mr. W. H. WILLIAMS. Simkins, Mr. TURNOUR.

Popinjay, Mr. VINING. Shirk, Mr. HUGHES. Sponge Mr. DOBBS

Prescrine, Miss COOPER. Mrs. Leporello, Miss CUBITT.

Miss Constantia Quixotte, Miss POVEY. Mrs. English, Mrs ORGER

Mrs. Drainemdry, Mrs. HARLOWE. Mrs Porous, Miss PHILLIPS

Mrs Simpkins, Mrs. MARGERUM. Squalling Faa, Mrs BLAND

Succabus, Miss VALANCY. Tartarus, Mrs. BEST.

In Act 1. A PAS SEUL by Miss TREE.

Doors will be open at half-past 6, and the Play to begin at 7.

To-Morrow Maid or Wife, With the Coronation. Amelia or Miss. O'Rourke O'Daisy, Mr. Fitzwilliam, his 1st appearance on this stage.

On Monday, Mr. Kean will re-appear as Richard the Third, after which the Adopted Child, Michael, Mr. Loveday, from Edinburgh, his 1st. appearance on this stage.

On Tuesday, will be produced a new Comedy, in 3 Acts called Lost Life

☞ *Due Notice will be given of the next representation of Fell, as it Flies*

THE

Theatrical Observer.

"*Nothing extenuate nor set down aught in malice.*"

No. 7. *Saturday, Nov.* 10, 1821. *Price* 1*d.*

DRURY LANE.

MR. MUNDEN.

"*What has become of Mr. Munden?—Is he laid up with the gout?*" This is in every one's mouth—and we reply, he is not laid up with the gout; but Mr. ELLISTON must answer whether or not he is laid on the *shelf*. He has appeared *one* night this season, to the delight of the town—was announced for a *second* appearance in the *Farce* of *Who's Who*, but suddenly another Farce is substituted, and we hear no more of our old favorite! Why is this, Mr. Elliston? Why are we deprived of Mr. Munden's *genuine humour?* Is it to make room for the display of your own talents in the equivocal character of *Sir George* GOAT, (or some such name) in your *new* piece of attraction for the *drabs* and *bloods* of Drury? Or have you offended *Mr. Munden* by placing him in the *rear* of the entertainments, and thus seeming to represent his powers of attraction as being best calculated to draw the *half-price* gentry, instead of those who are willing to pay the first-price for your brilliant efforts? But, perhaps, we may be asking very impertinent questions; and it may be possible that Mr. Munden has only withdrawn to study some new part, more worthy of his station in public opinion than even that of *Sam Dab*. Time will shew this. And however it may turn out, we know we speak the sentiments of the best friends of the Stage, when we say, that to keep back the admirable humour of Mr. Munden, where there is room for *Comedy*, is robbing the public of their rightful enjoyment, and making that gentleman appear as unimportant a piece of lumber as any of the *Procession-walkers* in the *Coronation*.

COVENT GARDEN.

For the second time did this Theatre degrade itself by *The Exile*, and *The Blind Boy;* but as we are ever willing to accept, and even *seek* for causes which may serve with the Managers as palliatives for their want of taste and proper feeling, we suppose we must ascribe the repetition of two such *classical* and *intellectual* entertainments

during the same evening, to the philosophical propriety of weaning the public mind from the fatigue of show which it endured yesterday, while lost in admiration of *My Lord Mayor's Procession:* and like the schools of Plato or of Socrates, *instruct* the mind how to *regain* itself. It really is a very short sighted policy which regulates the affairs of the *great* Theatres, as they are called. Mr. Young and Mr. Kean are engaged at expensive salaries, and their Managers not satisfied with the assurances that genius such as theirs must ever receive the countenance and support of all the enlightened members of the community. thrust them upon the public notice by all those artifices and tricks which are employed by keepers of rare animals, to gull and arrest the public attention, yet permit the *novelty* of the abilities of those actors to subside and wear away in contemptible representations, in which they are themselves but *secondary* considerations: and consequently diminish the effect produced when those actors assume characters consistent with their situations and their talents. And that the public in this, as in most other respects, is but a mixture and an accumulated mass of those passions, feelings, virtues, and ideas, which reign in its epitome, man. John Kemble, whose splendid talents were oft pourtrayed to empty benches, should be to managers a proof founded on experience.

We in a former number (criticising the entertainments which were last night produced) stated, that making comparative observations on the Houses, we felt inclined to cease our complaints against the Managers: but. though it is true the public taste has overthrown the bounds of sense and of propriety, and rushed into channels the most puerile and mean, it would be more consistent and dignified in the Managers, as directors of the opinions of the multitude, as men of education and of taste, and as distinguished private members of society, to sacrifice the *possibility* of present interest, to the *certainty* of future benefit, and curb, not encourage, the childish dispositions of their proselytes.

Sit mihi fas audita loqui.—VIRGIL.—We understand that in consequence of some severe reflections in the *John Bull* paper, upon Mr. CONWAY, a late member of the Haymarket Theatre; that gentleman accosted Mr. THEODORE HOOK, (the supposed Editor of that print) behind the scenes, and asked him if he was the author of those remarks? Mr. H. replied. that he did not conceive Mr. Conway entitled to demand that question—rather high words ensued, when Mr. Hook declared upon his honor that he had nothing to do with the paper. " Mr. C. answered, that whoever *was* the author of the article in question, he was a *villain*, a *scoundrel*, and a *liar*.—Here the affair ended.

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Printed by E. THOMAS, Denmark-Court, Exeter-'Change.
Published (DAILY) by C. HARRIS. 25, Row Street, and may be had of all Newsmen

Theatre Royal, Drury Lane.

This Evening will be performed the Comedy of

Folly as it Flies.

Tom Tick..... ..... Mr. RUSSELL,
(His 1st aqpearance in that Character)
Sir Herbert Melmoth..... Mr. POPE,
Leonard Melmouth..... Mr. COOPER,
Gilbert ..... Mr. KNIGHT,
Doctor Infalible..... Mr. HARLEY,
Peter Post Obit..... Mr. MUNDEN,
Malcour..... Mr. THOMPSON,
Cursitor..... Mr. MEREDITH
Pinchwell..... Mr. WILLMOTT.
Sapius.....Mr. W. H. WILLIAMS
Edward, Mr. Webster. First Creditor, Mr Howell
2nd. Creditor, Mr Read John, Mr Sheriff
Lady Melmoth..... Mrs EDWIN
Georgiana..... Miss SMITHSON
Dame Gilbert ..... Mrs HARLOWE

After which,

The Coronation.

To conclude with the Musical Farce of

HIT or MISS

Dick Cypher, Mr. HARLEY, Janus Jumble, Mr. BARNARD,
Adam Stirling, Mr. GATTIE, Jerry Blossom, Mr. KNIGHT,
O'Rourke O'Daisy, Mr. FITZWILLIAM. (*His first appearance here.*)
Mrs. Augusta Caroline Honeymouth Mrs HARLOWE,
Clara Stirling, Miss CUBITT, Dolly O'Daisy Mrs. BLAND.

Doors will be open at half-past 6. and the Play to begin at 7.

On Monday, Mr. Kean will re-appear as Richard the Third, after which the Adopted Child, Michael, Mr. Loveday, from Edinburgh, his 1st. appearance on this stage.
On Tuesday, will be produced a new Comedy, in 3 Acts called Lost Life
On Wednesday, OTHELLO. Othello, Mr. KEAN, Iago, Mr. COOPER.

Theatre Royal, Covent Garden.

The Exile.

Count Ulrick *(the Exile)* Mr. EGERTON.
Governor of Siberia,....Mr. W. FARREN.
Baron Altradoff,.....Mr. MEADOWS
Count Calmar.....Mr. DURUSET.
The Patriarch.....Mr. HUNT.
The Czarowitz, ...Master BODEN.
Daran.....Mr. YOUNG.
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Sedona, Mrs. VINING. Alexina, ..Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.

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Mountains of Snow—Cottage of Count Ulrick.
Rocky Pass among the Mountains.—Hall in the Governor's House at Tobolski.—The River Wolga by Moonlight.
General View of Moscow.—the Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF THE EMPRESS ELIZABETH.
The Outside of the Greek Church—The Interior of the Cathedral of Moscow, in which the
CORONATION OF ELIZABETH.

After which will be produced, *for the first time*, a NEW FARCE, called

The Venison Pasty.

The principal Characters by
Mr. BLANCHARD, Mr. JONES, Mr. LISTON.
Mrs. CHATTERLEY, Mrs GIBBS.

Doors open at Half-past Six and the Performance to begin at 7.

On Monday, the EXILE. The Public is most respectfully informed, that Miss M. TREE. is recovered from her long and severe Indisposition & will make her first appearance this season on Tuesday, in the character of VIOLA, in Shakspeare's Comedy of TWELVETH NIGHT.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 8. *Monday, Nov.* 12, 1821. *Price* 1*d.*

COVENT GARDEN.

We understand that Shakespeare's comedy of *The Two Gentlemen of Verona* is in rehearsal at this Theatre, and will be speedily produced, sustained by the chief talents of the Company, and interspersed with music, principally the composition of Mr. Bishop. The least exertion on the part of the Managers to *revive* the respectability of the Stage, we *hail* and will *support* with *pleasure.* Towards either of the Establishments or of their Directors, we have no feelings save those of partiality;—and though it is a duty which we owe to our readers, (devoted as this work is to the *sole* purpose of *theatrical censorship*) to strenuously oppose the torrent of depraved taste which now overflows the Drama, and hold up to public censure the *causes* which create it, we *sincerely* wish both the Theatres every prosperity and success, founded on *legitimate* means; and will lend all the aid which the reliance of our numerous readers on our judgment and integrity empowers us to give towards the *promotion* of those effects. We feel we should ill deserve the *public* credit, and our *self-respect,* were we to permit the contemptible ideas of that profit which was founded on an *abuse* and *illiberal* exercise of privileges, to *sully* the pages of our Histrionic annals.

A new Farce, called *The Venison Pasty,* (the production of Mr. Beazely) was on Saturday night presented at this Theatre, and most properly received an *unequivocal condemnation* from the audience. The hisses commenced about the conclusion of the first act, and continued so loud and general throughout the second, that little was heard of it, yet that little confirmed the *general* opinion of its being one of the *worst* attempts *ever* brought into public notice. The *plot* was *insipid,* the *dialogue prosing* and *dull,* the *humour* (if *so* it may be called) highly *gross* and *indelicate.*—A married gentleman running after all the women—his wife *philosophically* reasoning with him upon the license possessed by men, and unfairly *debarred* her sex,—a servant schooling his master, and a Gardener entering into terms respecting the seduction of his intended bride—an ill managed *denouement a la Figaro!*—but it is useless to dwell longer upon this contemptible and absurd production: though we really think that a little consideration for the good sense of an audience should have been entertained *ere* such a thing was offered to the public. At the fall of the curtain Mr. Fawcett was loudly called for; Mr. Jones appeared, and stated that *The Blind*

Boy would be performed on Monday; this either was not heard or disregarded, and the disturbance continued till Mr. Fawcett *appeared*, who said, that, ever willing to bend to the wishes and decisions of the public, he had deputed Mr. Jones to announce *another* piece for Monday evening.

The House was very full.

DRURY LANE.

In our Saturday's paper we remarked on the sudden withdrawing of Mr. Munden's name from any performance; and yet the Bill of the Play of that day announced him as *Post Obit* in *Folly as it Flies* for the same evening, instead of Mr. Elliston, &c. in *Maid or Wife?* To account for this, it is necessary to inform our readers that we are generally obliged to write our *remarks* previous to seeing the *Bills of the Play;* for the policy of the Managers of this Theatre has been to prevent our obtaining their Play-bill, until as late an hour as possible. The Bills are farmed to Mr. Rodwell, the Box-book-keeper, for £200 per annum; and we, feeling the importance of having the Theatrical intelligence at an early hour, made an offer to that gentleman of paying him £50 per annum for one of his bills, to be delivered to us daily, when printed, which is a few hours before their general publication:—but we met with an absolute refusal of this accommodation, which thus frequently obliges us to write and print our critiques before the Play-bills are issued.

Mr. Russell played *Tom Tick* in *Folly as it Flies* on Saturday night. We cannot speak in favorable terms of his representation of this *half-drawn* character.

Mr. Munden's *Post Obit* is very amusing—he and Mr. Harley as *Doctor Infallible* engrossed the chief humour in the piece.

Mrs. Orger played *Georgiana* instead of Miss Smithson, for some good reason no doubt.

After the *Coronation*, (in which Regent Cooper, went through the ceremonies,) the farce of *Hit or Miss* was performed, and introduced to our notice on this stage, Mr. Fitzwilliam, (from one of the Minor Theatres) in the character of *O'Rourke O'Daisy*. This gentleman is not an *Irish Giant*—nay we doubt whether he has a drop of Irish blood in his veins: at all events we are quite sure has not got an Irish *tongue*. We remember *Jack Johnston* too well, not to be a little fastidious about representatives of *tight boys* from dear *Erin*. But if we had never seen this *Prince of Paddies*, we should have been able to decide on the merits of *Mr. Fitzwilliam* as an Irish Country lad. He, in fact, entirely failed to elicit a single spark of Hibernian humour. He sings with a *neat* enough voice, as a cockney might say, but the manly, rich, comic tones of a genuine *Pat*, are not to be found in him. There are *other* characters in the world besides those of *Irishmen*, and in some of them *Mr. Fitzwilliam* may be useful and agreeable.

The House was not very well attended.

Printed by E. Thomas, Denmark-Court, Exeter-'Change.
Published (daily) by C. Harris, 25, Bow Street, and may be had of all Newsmen

Theatre Royal, Covent Garden.

The Exile.

Count Ulrick *(the Exile)* Mr. EGERTON.
Governor of Siberia,....Mr. W. FARREN.
Baron Altradoff,.....Mr. MEADOWS
Count Calmar.....Mr. DURUSET.
The Patriarch.....Mr. HUNT.
The Czarowitz, ...Master BODEN.
Daran.....Mr. YOUNG.
Welzien.....Mr. CONNER.
Rimski.....Mr. COMER.
Servitz.....Mr. FAWCETT.
Yermach.....Mr. CHAPMAN.
Officer, Mr. MEARS. Citizen, Mr. ATKINS
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The Empress Elizabeth,....Mrs. FAUCIT.
Katharine.....Mrs. TENNANT.
Sedona, Mrs. VINING. Alexina, ..Miss FOOTE.
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The Outside of the Greek Church—The Interior of the Cathedral of Moscow, in which the
CORONATION OF ELIZABETH.

After which, the Melo-drame of

THE BLIND BOY.

Stanislaus Mr. CHAPMAN The Blind Boy, Mrs. CHATTERLEY
Rodolph, Mr. CONNER. Oberto, Mr. FAWCETT.
Starow, Mr. HOREBOW. Kalig, Mr. FARLEY.
Molino, Mr. BLANCHARD. Elvina, Miss FOOTE.

Doors open at Half-past Six and the Performance to begin at 7.

The public are most respectfully informed that Miss M. TREE, is recovered from her long and severe Indisposition & will make her first appearance this season on Tuesday, in the character of VIOLA, in Shakspeare's Comedy of TWELFTH NIGHT.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

King Richard III.

Henry IV..... Mr. POPE.
Prince of Wales..... Miss G. CARR.
Duke of York..... Master R. CARR.
Richard, Duke of Gloster... Mr. KEAN,
(His first appearance this Season.)
Duke of Buckingham..... Mr. PENLEY.
(Who is re-engaged at this Theatre)
Earl of Richmond..... Mr. COOPER.
Tressel..... Mr. BARNARD.
Duke of Norfolk..... Mr. BROMLEY,
Earl of Oxford..... Mr. WEBSTER.
Lord Stanley..... Mr. POWELL.
Lord Mayor..... Mr. MEREDITH.
Sir Robert Brackenbury.... Mr. FOOTE.
Sir William Catesby..... Mr. VINING.
Sir Richard Ratcliffe..... Mr. WILLMOTT.
Sir James Tyrrel..... Mr. DOBBS.
Dighton..... Mr. TURNOUR.
Blunt..... Mr. READ.
Forest..... Mr. HOWELL.
Elizabeth Queen of Edw. IV. Mrs. EGERTON.
Lady Anne..... Miss SMITHSON.
Duchess of York..... Mrs. KNIGHT.

To conclude with the Musical Farce of

The Adopted Child.

Sir Bertrand, Mr. THOMPSON. Le Sage, Mr. BROMLEY.
Michael, Mr. LOVEDAY, (from the Theatre Royal, Edinburgh.)
(his first appearance on this Stage.)
Record, Mr. GATTIE.
Spruce, Mr. VINING. Flint, Mr. WILLMOTT.
Boy, Miss G. CARR.
Clara, Miss POVEY. Lucy, Miss CUBITT.
Jeannette, Mrs. TAYLER. Nell, Mrs. BLAND.

To-Morrow, will be produced a new Comedy, in 3 Acts called Lost Life after which, the Coronation, and Giovanni in London.
On Wednesday, OTHELLO. Othello, Mr. KEAN, Iago, Mr. COOPER. after which, Maid or Wife?

THE
Theatrical Observer.
AND
Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 9. Tuesday, Nov. 13, 1821. Price 1d.

DRURY LANE.

Last night, the first appearance, this season, of Mr. Kean, drew a numerous and elegant assemblage to witness his *Duke of Glo'ster*. At an early hour the Pit-doors were besieged, and when they were opened, that part of the House speedily overflowed. *Glo'ster* is Mr. Kean's *chef d'œuvre*,—and on the present occasion, (which certain *trans-atlantic* reasons made peculiarly interesting) he outdid his former exertions in this most arduous character. But if we have to thank the prejudices of a tasteless American audience for any addditional energy put forth by this great actor, we at the same time must record our feeling of its being undemanded by circumstances. Great has been the pleasure we have before received from his histrionic talents; and greater still our delight last night at their brilliant display. Mr. Kean's performances have the peculiar merit of triumphing over every physical disability of voice and figure.—His success is the victory of the *mind*. He may lose many points of advantage by being unable to thunder harmoniously in our ear, or to tread like a giant on the stage, but he does infinitely more than these can effect, by his extraordinary powers of satisfying the judgment and elevating the imagination. It is the uninformed, the tasteless, and the vulgar, who alone dwell on the *hoarseness* that ensues from his high-pitched declamation, and on his *moderate stature* for the personifier of heroes. But let them rather reflect on the wonderful force of passion and of sentiment he can convey with rapid effect, or deep deliberate aim. To minds open to *intellectual* beauties, there are endless opportunities afforded by Mr. Kean's acting for the highest gratification. In *Glo'ster* he unfolds his ambition—he unmasks his heart—he wheedles—stimulates—satirizes—contemns—hates—and murders—with a look, a movement, and a word, expressive

beyond description. In our limited space it is impossible to point out particularly the numberless excellences he exhibited. He was rapturously welcomed, and applauded throughout.

Mr. PENLEY, who is re-engaged at this Theatre, made his first appearance as *Buckingham*, which he represented in a *spiritless* manner. This gentleman makes a tolerable *fop*, but for any other part we do not think him highly qualified.

Mr. COOPER'S *Richmond* reminded us of the days of brass and steel accoutrement—his very *voice* partook of the sounds of the armourer's hammer.

The whole performance of this Tragedy does great credit to the Managers, and with some exceptions to the other representatives of it.

After *Richard the Third*, the musical Farce of *The Adopted Child* was acted, and a Mr. LOVEDAY (from the Theatre Royal, Edinburgh) made his first appearance on this Stage as *Michael*. His person is good, and his voice manly—his judgment excellent—his feeling correct —in short he gave the best possible effect to the honest warm-hearted fisherman He was greeted throughout the piece by the audience in the most flattering manner, and so completely established himself in their favour, that the whole Pit rose towards the conclusion and cheered him with much enthusiasm. *Mr. Loveday* is a great acquisition to this Theatre; and, we think, well calculated for such a line as is filled by Mr. EMERY of Covent Garden, excepting *Yorkshire* characters, respecting which we have yet to learn the former gentleman's qualifications.

Mrs. BLAND and Miss POVEY sang divinely, the former was encored in her song at the end of the first Act.

COVENT GARDEN.

The Twelfth Night is *announced*, and *The Two Gentlemen of Verona; promised*, we shall therefore merely notify to our readers that *The Exile* and *The Blind Boy* were last night repeated,—the latter repetition, we suppose arose from the unexpected situation into which the arrangements of the Theatre were thrown, by the condemnation of *The Venison Pasty*. We trust that Saturday evening not only convinced the Managers of their error in entertaining so contemptible an opinion of the general taste of their audiences, as to suppose that *any* production, (no matter *how* absurd) would be easily received and encouraged by their good-nature, but proved that some latent sparks of genuine feeling and sense are still in existence. We hope to see them burst forth on all such occasions.

The House was well attended

Printed by E. THOMAS, Denmark-Court, Exeter-'Change.
Published (DAILY) by C. HARRIS, 25, Bow Street, and may be had of all Newsmen

Theatre Royal, Covent Garden.

This Evening will be performed SHAKESPEARE's Comedy of

TWELFTH NIGHT.

Duke Orsino..... Mr. ABBOT,
Valentine..... Mr. TAYLOR,
Curio..... Mr. PYNE,
Sir Toby Belch..... Mr. EMERY,
Sir Andrew Ague Cheek..... Mr. LISTON,
Sebastian..... Mr. PARSLOE,
Antonio..... Mr. CHAPMAN,
Roberto..... Mr. JEFFERIES,
Friar..... Mr. ATKINS,
Malvolio..... Mr. W. FARREN,
Clown Mr. FAWCETT, Page Master LONGHURST.
Fabian Mr. DURUSET, Benvolio Mr. TINNEY,
Officers Mess. Mears & Louis, Sailor Mr. Heath,
Olivia..... Miss LOVE,
Viola..... Miss M. TREE.
Maria..... Mrs. GIBBS,

Act. I.—Song—" Full many a glorious morning."—Sonnets,
Duetto—" Orpheus with his late."—King Henry the Eighth.
Act II.—Glee—" Come o'er the brook."—King Lear, & Poems.
Glee and Chorus—" A Cup of wine."—Henry IV. Part II.]
Act III.—Song—" Take all my loves."—Sonnets
Duetto—Cesario, O lady, farewell.—Twelfth Night.
Serenade—O, by Rivers, by whose falls.—Poems.
Act IV.—Song—" O, how much more doth beauty."—Sonnets.
Song—Crabbed Age.—Sonnets.
Act V.—Song—" Did me discourse"—Venus and Adonis.
Finale—" When that I was a little ting boy."—Twelfth Night.

In Act IV. will be introduced *Shakspeare's Grand Masque of*

JUNO AND CERES.

Juno, Miss SHAW, Ceres Miss BEAUMONT, Iris Miss BODEN, Naiad, Miss F. DENNET, Sea Nymphs, Messdames Twamley, Louis Chipp, Shorter.

After which, a Melo Drama called

The Miller and His Men.

Grindoff, FARLEY, Count Frederick Friberg, Mr. CONNOR, Karl, (his servant) Mr. BLANCHARD. Lothair, Mr. ABBOTT. Kelmar (an old cottager) Mr. CHAPMAN, Kreutz by Master Longurst, Riber and Golotz (two Banditti) Mess. JEFFERIES & KING, Zingra Mr. NORRIS, Lindoff, Mr. Tett, Coburg, Mr. G. Pyne, Claudine, Miss FOOTE, Ravina, Mrs. FAUCIT.

Doors will be open at half-past 6, and the Play to begin at 7.

Theatre Royal, Drury Lane.

This Evening will be performed, (first time) a New Mnsical Comedy, called

Lost Life.

The principal Characters by

Mr. MUNDEN, Mr. COOPER, Mr. PENLEY,
Mr. HARLEY, Mr. GATTIE,
Mr. W. H. WILLIAMS, Mr. KNIGHT,
Mr. THOMPSON, Mr. FOOTE, Mr. MEREDITH
Mrs. EDWIN, Miss SMITHSON,
and Mrs. HARLOWE.

The Prologue to be spoken by Mr. Cooper, and the Epilogue by Mrs. Edwin.

After which,

The Coronation.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT
In which will be given a New Comic Song,
" The King and the Coronation, Old England and the People."
By Mr. Knight, with a New Overture composed by Mr. T. Cooke.

To conclude with the Musical Extravaganza, called

Giovanni in London.

Don Giovanni, Madame VESTRIS.
Leporello, Mr. HARLEY. Mr, Florentine Finickin, Mr. BARNARD.
Mr Deputy English, Mr. GATTIE. Pluto, Mr. MEREDITH.
Mercury Mr. HOWELL, Charon Mr. SMITH,
Firedrake, Mr. RANDALL Drainemdry, Mr. WILLMOTT.
Porous, Mr. W. H. WILLIAMS. Simkins, Mr TURNOUR.
Popinjay, Mr. VINING. Shirk, Mr. HUGHES. Spunge Mr. DOBBS
Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT.
Miss Constantia Quixotte, Miss POVEY. Mrs. English, Mrs ORGER
Mrs. Drainemdry, Mrs. HARLOWE. Mrs. Porous, Miss PHILLIPS
Mrs. Simpkins, Mrs. MARGERUM. Squalling Fan, Mrs BLAND
Succabus, Miss VALANCY. Tartarus, Mrs. BEST.
In Act 1. A PAS SEUL by Miss TREE.

Doors open at Half-past Six and the Performance to begin at 7.

On Wednesday, Othello, Othello Mr. Kean. Iago, Mr. Cooper.
On Thursday, a Comedy, in which Mr. Munden will perform.
On Friday, A New Way to Pay Old Debts. Sir Giles Mr. Kean.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 10. Wednesday, Nov. 14, 1821. Price 1d.

DRURY LANE.

A NEW Comedy, in Three Acts, was produced here last night, under the title of LOST LIFE, and was favorably received.

The *Characters* were represented thus:

Mr. Morality, alias Solomon Pilgrim...	*Mr. Munden.*
Double.....	*Mr. Gattie.*
Featherbrain.....	*Mr. Cooper.*
Daffodil.....	*Mr. Hadley.*
Captain Freshwater.....	*Mr. Penley.*
Doldrum.....	*Mr. Knight.*
Smirke.....	*Mr. W. H. Williams.*
Bunyan.....	*Mr. Meredith.*
Barrington Coventry.....	*Mr. Thompson.*
Executor of the late Mr. Pilgrim.....	*Mr. Foote.*
Mrs. Cozener.....	*Mrs. Harlowe.*
Eliza (her niece).....	*Mrs. Edwin.*
Emma	*Miss Smithson.*

The Plot is as follows.

A *Mr. Pilgrim* having died possessed of a large estate, called *Crumble-stone Hall*, left it to *Emma*, his only child, the fruit of a private marriage. The necessary proofs, however, of this marriage being wanting, the property would have devolved on the testator's brother, *Solomon Pilgrim*, who had long been travelling abroad, but intelligence was received of *his* death, and so the right became vested in a nephew named *Featherbrain*, who had been previously attached to *Emma*.

In this state of things the business of the scene commences; and displays at *Bognor Rocks*.—*Mr. Featherbrain*, and two acquaintances, *Capt. Freshwater*, and *Daffodil* a London shop-keeping *poet*, engaged in spending in gaiety their time and money. There are also in the neighbourhood, two strange old fellows, who, under the names of *Morality* and *Double* reside together in a secluded spot. Likewise there are two lady—adventurers from *Cranbourne Alley*, *Mrs. Cozener*, and her niece *Eliza*, who have visited this fashionable sea-bathing place to endeavor to *hook* a rich husband for the latter; and finally, the fair despoiled *Emma* is sojourning in a cottage in the

vicinity, where *Featherbrain* occasionally sees her. The parties thus congregated, are made to act on each other's views in a whimsical manner. The female tricksters practise their arts on the young men, during which *Featherbrain* abandons honorable views regarding *Emma*, to secure the supposed brilliant fashionist from London; but the *fair deceivers* being at length caught in their own snare, he returns to his injured Emma. *Old Morality*, as he is called, (who is no other than Solomon Pilgrim), in the meantime having heard of the death of his brother, and feeling no longer inclined to hide himself from the world to gratify his broodings over an unfortunate early attachment, comes forth to observe his nephew *Featherbrain's* conduct; and at length resolves to punish him for his dissipated habits, declare his true name, and recover his *Lost Life* and the property thus abused. Many obstacles, and many mistakes now ensue from the arrival of *Mr. Daffodil's* father's traveller old *Bunyan*, in order to bring the *cockney Poet* back to his *anti-Parnassian* duties in the *Shop*: and from the arrival of a swindler called *Barrington Coventry*, who has found a manuscript of *Mr Solomon Pilgrim's*, which furnishes him with the history of that supposed *lost* gentleman, and, therefore, as he thinks, with the means of personating *Solomon* and obtaining *Crumble-stone-Hall*. But *Solomon* in the interim discovers *Emma* to be his brother's daughter, and consequently the rightful owner of the estate. This news spreads, and *Miss Eliza* of Cranbourne Alley, contrives to win the swindling *Barrington Coventry* for a husband under the supposition that he is the heir, whilst the black-leg believes her to be the heiress. Thus moral justice is so far done—and the rest of the piece is occupied in the usual unwindings, apologies, pardonings, and general happiness of those that may merit it.

The Comedy has not a spark of *wit*—of *humour* it occasionally partakes—but of *sentiment* it is crammed to the very choaking.

We have no space to say more of it at present. On Thursday next it is to be repeated, when we may add to our remarks.

The House was tolerably well attended.

COVENT GARDEN.

Last night, the Twelfth Night, was performed at this Theatre, and did infinite credit in every respect to the taste of the Managers, and exertions of the Performers.

Miss Tree, who was announced as having recovered from a severe illness made her first appearance this season: she was most rapturously received, yet evidently laboured through the chracter with pain, though her singing and acting were in some parts effective. In the fifth Act, after *attempting* the song of "*Bid me discourse,*" she was obliged to retire, and Mr. Abbott came forward and stated, that from the agitation attendant on a first appearance after so long an illness, Miss Tree was unable to proceed. An unexpected *debut* in the person of a *black Cat* took place.

The Marquis of Londonderry, and Prince Esterhazy were in the Theatre, the former was recognised after the Play.

Theatre Royal, Covent Garden.

The Exile.

Count Ulrick *(the Exile)* Mr. EGERTON.
Governor of Siberia,....Mr. W. FARREN.
Baron Altradoff,.....Mr. MEADOWS
Count Calmar.....Mr. DURUSET.
The Patriarch.....Mr. HUNT.
The Czarowitz, ...Master BODEN.
Daran.....Mr. YOUNG.
Welzien.....Mr. CONNER.
Rimski.....Mr. COMER.
Servitz.....Mr. FAWCETT.
Yermach.....Mr. CHAPMAN.
Officer, Mr. MEARS. Citizen, Mr. ATKINS
Mariner, Mr. GEORGE. Servant, Mr. KING.
Guard, Mr. LOUIS.
Villagers, Messrs. Taylor, Pyne, &c.
The Empress Elizabeth,....Mrs. FAUCIT.
Katharine.....Mrs. TENNANT.
Sedona, Mrs. VINING. Alexina, ..Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.
Rocky Pass among the Mountains.—Hall in the Governor's House at Tobolski.—The River Wolga by Moonlight.
General View of Moscow.—the Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF THE EMPRESS ELIZABETH.
The Outside of the Greek Church—The Interior of the Cathedral of Moscow, in which the
CORONATION OF ELIZABETH.

After which, a Piece in one act, Called

A DAY AFTER the WEDDING,

Col. Freelove, Mr. JONES, Lord Rivers, Mr. CLAREMONT,
James, Mr. ATKINS, John, Mr. LOUIS,
Lady, Elizabeth Freelove Mrs. CHATTERLEY,
Mrs Davies, Mrs EMERY,
With the Burlesque Tragic Opera of

BOMBASTES FURIOSO.

Artaxominous, Mr. BLANCHARD, Fusbos Mr. TAYLOR,
General Bombastes, (with an air) Mr. LISTON,
Distaffina, Mrs. LISTON

Doors will be open at half-past 6, and the Play to begin at 7.

To-morrow The Stranger, The Stranger, Mr. Young.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

OTHELLO.

Duke of Venice..... Mr. FOOTE,
Brabantio..... Mr. POWELL,
Gratiano..... Mr. MEREDITH,
Lodovico..... Mr. BROMLEY,
Montano..... BARNARD,
Othello..... Mr. KEAN,
Cassio..... Mr. PENLEY,
Roderigo..... Mr. RUSSELL,
Iago..... Mr. COOPER,

Leonardo, Mr. Sheriff, Julio, Mr. Dobbs,
Marco, Mr. Howell, Paulo, Mr. Read,
Luca, Mr. Randall,
Antonio, Mr. Webster, Messenger, Mr. Willmot

Desdemona..... Miss SMITHSON,
Emelia..... Mrs. EGERTON,

After which, will be Performed a New Musical Comedy in 2 Acts, called,

Maid or Wife?

Or, The Deceiver Deceived.

Principal Characters by

Mr. ELLISTON, Mr. HARLEY,
Miss SMITHSON, and Miss COPELAND

Doors open at Half-past Six and the Performance to begin at 7.

On Thursday, LOST LIFE.
On Friday, (by the general call of the Audience,) KING RICHARD THE THIRD, *Duke of Glos'ter, Mr. Kean.*

Printed by E. Thomas, Denmark-Court, Exeter-'Change.
Published (daily) by C. Harris, 25, Bow Street, and may be had of all Newsmen

THE

Theatrical Observer,

AND

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"Nothing extenuate nor set down aught in malice."

No. 11. *Thursday, Nov.* 15, 1821. *Price* 1*d.*

COVENT GARDEN.

So great and general was the feeling of delight excited in the audience on Thursday, by the representation of *The Twelfth Night,* that when at its conclusion Mr. Abbott advanced to announce for last evening's performance, *The Exile,* &c., we shrunk as from the envious prototype of Discord, tempting our follies with *his* golden fruit (apologizing for the license we take with the sex). The excellence of the acting, the sweetness of the music, the rich humour of the play, and the extreme delight of the auditors, all induced us to cherish the fond hope, that the rays of classic taste and pleasure were beaming forth again dispelling, like Aurora's smile, the envious veil of darkness.

The Exile went off last night in the manner it *usually* does; nor do the principal actors in *The Coronation* appear to have lost in the repetition of their efforts that portion of the public notice which their unrivalled assumptions of greatness of character entitle them to command. We are highly amused each night of the representation of this piece with the burst with which *John Bull* vents his national feelings, in greeting the mock representative of his country. There is something in this to an *Englishman pleasing,*—to a *philosopher,* or a severe *observer* of mankind, *absurd;* yet without entering into any moral disquisition on such a subject, we confess that as *men* we feel gratified at witnessing the expression of a happy feeling in the lower classes of society, (although excited probably at the expence of reason) when it flows from that sentiment which is the birthright of patriotism, courage and honour, and the seat of all those associations connected with the softer domestic ties of man.

The Day after the Wedding followed the Opera, and was well

performed. Mrs. CHATTERLEY, as *Lady Elizabeth Freelove*, and Mr. JONES, as *Colonel Freelove*, met with great applause.

The House was excellently well attended.

The play of *The Stranger* is announced for this evening, and a Miss BAKEWELL makes her first appearance before a London audience in the character of Mrs. Haller; a part selected, we are told, more from the necessity of circumstances, than from the feeling of private inclination, so much for the Theatrical palliation of an *acknowledgment* of a *certain* portion of indelicacy or some such cause.—The lady in question is, we understand, of a respectable family in Yorkshire, and performed with considerable success in the Liverpool, Manchester, and other Theatres.

DRURY LANE.

WE are delighted at being able to record the performances of an evening chiefly devoted to the *legitimate* Drama, and that a numerous and brilliant assemblage were attracted by it; which proves the value still set on *true genius*.

OTHELLO was the play of last night—and Mr. KEAN the sable hero. We cannot say a word to those who witnessed this representation, that could elevate their admiration of this great and effective piece of acting: but to those who have not beheld it, we would fain describe the soldier-like bearing of the general—the doating love of the ardent husband—the restlessness of awakening jealousy—the whirlwind passion of the convinced dupe, which lulled for a moment by returning doubts and fondness, broke forth again but the more fiercely from the momentary calm, and burst at length with ruin on its wing—this we would paint if we could, but it is *impossible*.

There are however, some trifling points in which *Mr. Kean*, as we think, errs. His *action* although generally appropriate, has often a *redundancy* that weakens effect. Thus, he too frequently clasps his hands together, and holds them before him like an archer's bow; and as frequently puts them to his head, standing like an *Atlas* bearing the Globe. These and some other slight defects arising, perhaps, from the difficulty of varying the position, might we conceive be conquered by study. He was repeatedly cheered, and fell—we might almost say—into the very arms of fame.

Mr. COOPER'S *Iago* was very ineffective.

Miss SMITHSON'S *Desdemona* was highly interesting.

Maid or Wife? followed the Tragedy, and on Mr. ELLISTON'S appearing after his late indisposition, he was warmly greeted.

The *Duke of Wellington* was in a private box, and, on his being recognised, was loudly clapped from the Pit.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change.
Published (DAILY) by C. HARRIS, 25, Bow Street, and may be had of all Newsmen

Theatre Royal, Covent Garden.

This Evening will be performed the Play of

The Stranger.

The Stranger	Mr. YOUNG.
Count Wintersen	Mr. CONNER,
Count's Son	Miss BODEN.
Baron Steinfort	Mr. EGERTON,
Tobias	Mr. CHAPMAN,
Francis	Mr. FARLEY,
Solomon	Mr. EMERY.
Peter	Mr. MEADOWS.
The Strangers Children	Master BODEN, & Miss R. BODEN,
George	Mr. HEATH,
Henry	Mr. O'BRIAN.
Mrs. Haller	Miss BARNWELL,
(Being her first appearance on this stage.)	
Countess Wintersen	Mrs. FAUCIT,
Annette	Mrs. LISTON.
Claudine	Miss BEAUMONT,
Charlotte	Mrs. GIBBS,

To which wil be added the opera of

The Barber of Seville.

In which will be introduced part of ROSSINI's and PAESIELLO's *celebrated Musick* from *"Il Barbiere di Siviglia."*

Couns Almaviva, Mr. JONES, Doctor Bartolo, Mr. FAWCETT,
Basil, Mr. J. ISAACS, Figaro Mr. LISTON,
Fiorello, Mr. PYNE, Argus, Mr. MEARS, Talibo, Mr. KING,
Officer, Mr. COMER, Notary, Mr. ATKINS,
Rosina, Miss M. TREE; Marcellina, Mrs. STERLING.

Doors will be open at half-past 6, and the Play to begin at 7.

To-morrow, THE EXILE, with THE POOR SOLDIER
On Saturday, the Opera of ROB ROY MACGREGOR, Diana Vernon, Miss M. Tree, with the Citizen. Maria, Mrs. Chatterley.

Theatre Royal, Drury Lane.

This Evening will be performed, (second time) a New Comedy, called

Lost Life.

The principal Characters by

Mr. MUNDEN, Mr. COOPER, Mr. PENLEY,
Mr. HARLEY, Mr. GATTIE,
Mr. W. H. WILLIAMS, Mr. KNIGHT,
Mr. THOMPSON, Mr. FOOTE, Mr. MEREDITH
Mrs. EDWIN, Miss SMITHSON,
and Mrs. HARLOWE.

The Prologue to be spoken by Mr. Cooper, and the Epilogue by Mrs. Edwin.

After which,

The Coronation.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT
In which will be given a New Comic Song,
"The King and the Coronation, Old England and the People."
By Mr. Knight, with a New Overture composed by Mr. T. Cooke.

After which, will be Performed a New Comedy in 2 Acts, called,

Maid or Wife?

Or, The Deceiver Deceived.

Principal Characters by

Mr. ELLISTON, Mr. HARLEY,
Miss SMITHSON, and Miss COPELAND

Doors open at Half-past Six and the Performance to begin at 7.

On Friday, (by the general call of the Audience,) KING RICHARD THE THIRD, *Duke of Glos'ter, Mr. Kean.*

On Saturday, LOST LIFE.

THE

Theatrical Observer.

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Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 12. *Friday, Nov.* 16, 1821. *Price* 1*d.*

DRURY LANE.

LOST LIFE.

The new Comedy of *Lost Life* was performed for the *second* time, to a good House. We gave the *plot* in our paper of Wednesday, and remarked that it contained no *wit*, some small portion of *humour*, and much *sentiment*. It is a piece that will have its short day, and be heard of no more. We greatly regret, however, to see Mr. Munden's comic talent so completely *lost*. He seldom appears in anything to which he does not communicate *life*; but in this play he only puts us in mind of the temporary *death* of his *smiling* genius.

MR. LOVEDAY.

This gentleman we mentioned in our *Tuesday*'s paper, made a *most successful* debut as *Michael*, in *The Adopted Child*. What we said in praise of him was borne out by the enthusiastic applause of the audience, who cheered him at the *conclusion* with cries of "*bravo*" and waving of hats. Yet, strange to say, not *one word* has been said of him in the following bills of the play! *Why is this?*—Mr. Fitzwilliam, who made a first appearance here a few evenings before, as *O'Rourke O'Daisy*, in *Hit or Miss*, and who was not nearly so well received, and who most undoubtedly was, (as respects the characters each appeared in) not so deserving as *Mr. Loveday* of public favour, *Mr. Fitzwilliam*, we say, was puffed off in the succeeding play-bills! We again demand—*Why is this?* Why is a gentleman who is evidently calculated to shine in a particular walk of his profession, which, at this Theatre, is *not* occupied by any one—why is he neglected after

the public voice has stamped his merit in the most *unequivocal* manner? Of Mr. LOVEDAY, in a private capacity, we know nothing—we never saw or heard of him until his *debut*—but it is alone a sense of justice towards an individual, and a feeling of what is due to that numerous audience, which on all sides cheered his performance, that induce us to draw attention to the question we have put.

MR. KEAN'S GLOSTER.

This Evening affords another opportunity of enjoying the *most striking* performance the British Stage can boast of. We suggest to our readers who intend to witness *Mr. Kean's* personation of the arduous character of *Glo'ster*, to read the Play of *Richard the Third*, before they go to the Theatre, and closely remark the ruling passion of *ambition*—the *remorseless heart*—the *deep hypocrisy*—the *satirical malignity* of the monster's nature: then, to note in the performer of the bloody *Richard*, not the volume or harmony of voice, but the embodying of those characteristics through *action*, *look*, and *intonation*.

COVENT GARDEN.

The Play of *The Stranger*, with Mr. YOUNG as the *Stranger*, and Miss BAKEWELL'S *debut* here in *Mrs. Haller*, drew a very numerous and elegant audience, last night.

Mr. Young's representation of the *Misanthrope* was most feeling and energetic. Of *Miss Bakewell's* performance we have to say, she understands the part, but a *monotonous piano* voice renders her delineation far from agreeable. Her figure is good, but her features have nothing striking in them. She evidently had many friends in the house; and throughout, and at the conclusion, met with applause.

On the announcement of *The Exile* for this Evening—a call was made from the Pit for the repetition of *The Stranger;* and during the first act of *The Barber of Seville*, the clamour continued until Mr. FAWCETT appeared, and enquired the pleasure of the audience. "*The Exile*" was shouted on one side—"*The Stranger*" on the other. *Mr. Fawcett* retired during the contest, but quickly returned and said, that if it was the desire of the audience, *The Stranger* should be repeated. The *ayes* appeared to carry it, and *Mr. Fawcett* withdrew.

☞ Since writing the above we have received the Covent Garden Play Bill, and find the Manager has not complied with the presumed call for *The Stranger*, this evening, but for Thursday next.

Printed by E. THOMAS, Denmark-Court, Exeter-Change.
Published (DAILY) by C. HARRIS, 25, Bow Street, and may be had of all Newsmen

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

King Richard III.

Henry IV	Mr. POPE.
Prince of Wales	Miss G. CARR.
Duke of York	Master R. CARR.
Richard, Duke of Gloster	Mr. KEAN.
(His third appearance this Season.)	
Duke of Buckingham	Mr. PENLEY.
Earl of Richmond	Mr. COOPER.
Tressel	Mr. BARNARD.
Duke of Norfolk	Mr. BROMLEY.
Earl of Oxford	Mr. WEBSTER.
Lord Stanley	Mr. POWELL.
Lord Mayor	Mr. MEREDITH.
Sir Robert Brackenbury	Mr. FOOTE.
Sir William Catesby	Mr. VINING.
Sir Richard Ratcliffe	Mr. WILLMOTT.
Sir James Tyrrel	Mr. DOBBS.
Dighton	Mr. TURNOUR.
Blunt	Mr. READ.
Forest	Mr. HOWELL.
Elizabeth Queen of Edw. IV.	Mrs. EGERTON.
Lady Anne	Miss SMITHSON.
Duchess of York	Mrs. KNIGHT.

After which, will be Performed a New Comedy in 2 Acts, called,

Maid or Wife?

Or, The Deceiver Deceived.

Principal Characters by

Mr. ELLISTON, Mr. HARLEY,
Miss SMITHSON, and Miss COPELAND.

Doors open at Half-past Six and the Performance to begin at 7.

On Saturday, LOST LIFE. With the CORONATION,
And MAID or WIFE?

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

The Exile.

Count Ulrick *(the Exile)* Mr. EGERTON.
Governor of Siberia,....Mr. W. FARREN.
Baron Altradoff.....Mr. MEADOWS
Count Calmar.....Mr. DURUSET.
The Patriarch.....Mr. HUNT.
The Czarowitz, ...Master BODEN.
Daran.....Mr. YOUNG.
Weizien.....Mr. CONNER.
Rimski.....Mr. COMER.
Servitz.....Mr. FAWCETT.
Yermach.....Mr. CHAPMAN.
Officer, Mr. MEARS. Citizen, Mr. ATKINS.
Mariner, Mr. GEORGE. Servant, Mr. KING.
Guard, Mr. LOUIS.
Villagers, Messrs. Taylor, Pyne, &c.
The Empress Elizabeth,....Mrs. FAUCIT.
Katharine.....Mrs. TENNANT.
Sedona, Mrs. VINING. Alexina, ..Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.

General View of Moscow.—the Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF THE EMPRESS ELIZABETH.
The Outside of the Greek Church—The Interior of the Cathedral of Moscow, in which the
CORONATION OF ELIZABETH.

To which will be added the Farce of

THE POOR SOLDIER.

Patrick, Miss BEAUMONT, Father Luke, Mr. CONNER,
Dermot, Mr. PYNE, Captain Fitzroy, Mr. COMER,
Darby, Mr. LISTON, Bagatelle, Mr. FARLEY,
Nora Miss LOVE, Kathlane, Mrs. LISTON,

Doors will be open at half-past 6, and the Play to begin at 7.

To-morrow the Opera of ROB ROY MACGREGOR, Diana Vernon, Miss M. Tree, with the Citizen. Maria, Mrs. Chatterley.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 13. *Saturday, Nov.* 17, 1821. *Price* 1*d.*

DRURY LANE.

Mr. KEAN's *Glo'ster* attracted, as might be supposed, a numerous audience, last night.

We have noticed this great effort on the last occasion of *Richard the Third* being performed here, and we have nothing to add in the way of critical remark, except that we thought Mr. Kean appeared occasionaly languid about the middle of the play, but he became towards its conclusion animated with all the wonted fire he casts into his martial action, In the tent scene, as usual, he made a terrific impression, and his superstitious alarm on the sudden entrance of *Catesby*, and his turn of attempted collectedness on perceiving who it was, produced well-deserved applause, which, indeed, was often bestowed on the several forcible points he exhibited, and, at his fall, was expressed in the most distinguished manner.

We greatly regret to see *Mr. Kean* so badly supported by the very indifferent *Buckingham* of Mr. PENLEY, who is just as well calculated for that part as any of the scene-shifters. The time was when we have seen *Buckingham* gain honors from the audience for *Richard* and himself—but *now Richard* almost seems to deserve contempt for leaning on such a weak prop ; and only redeems his character for penetration, when he orders his *head* to be struck off.

Mrs. EGERTON played the widowed Queen of Edward the Fourth with much effect. We observed *in the Boxes*, many *a Lady's* bright eyes dimmed with the tears she occasioned.

Mr. COOPER gave the little that *Richmond* has to say with propriety and spirit ; but the *tone* in which he concludes his sentences is

very bad. During his combat with *Richard* he had his sword knockt out of his hand and thus would have appeared at his opponent's mercy contrary to the part, but *Mr. Kean* dexterously relieved him by dropping his own sword immediately on his perceiving it, and each resumed their weapons, and fought on to the death.

COVENT GARDEN.

It was generally supposed that the play of *The Stranger* would have been *last night* repeated, in consequence of the improper, and, under *such* circumstances, almost unprecedented vociferations of the noisy portion of the audience assembled to witness Miss Bakewell's representation of *Mrs. Haller*. Our limits yesterday afforded us merely the opportunity of noticing the circumstances, without comment:—but we do not think that such events should pass unnoticed. Miss B.'s performance we decidedly pronounce to have been not more than *respectable*: a disagreeable recital of the words, without the energies, shades, or beauties of the sense; and though we should be sorry to form too harsh an opinion from the injudicious exertions of her friends, yet we assure them that such measures are not likely to *thrust* an actress into public *favour*, when exerted against public *opinion*. The Managers, we feel in duty bound to say, behaved with that proper sentiment of respect for the judgment of the impartial portion of the audience, which became their stations and opinions, not to be biassed by the noisy turbulence of a silly set.

The Exile was last night performed at this House to rather a numerous audience, and elicited the applause usually bestowed upon it. *The Poor Soldier* followed.

It has been suggested to us that, to render the *utility* of this novel publication complete, a short essay on the entertainments to be represented on the evenings on which this work is published, *besides* the critiques and observations on those of the *previous* night's would not be uselesss, as by these means a general information might be gleaned by the visitors of the Theatres of the amusement they are to derive. The repetitions of pieces will not *always* enable us to conform to this plan, but when in our power, we shall avail ourselves of every opportunity of adding to the usefulness of a work which has already been so flatteringly received.

The First Volumes are bound, and ready for delivery.

☞ Monthly Subscribers, 2s.

Printed by E. Thomas, Denmark-Court, Exeter-Change.
Published (daily) by C. Harris, 25, Row Street, and may be had of all Newsmen

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

Rob Roy Macgregor.

Sir Frederick Vernon..... Mr. EGERTON,
Rashleigh Osbaldistone..... M. ABBOTT,
Francis Osbaldistone..... Mr. DURUSET,
Owen..... Mr. BLANCHARD,
Captain Thornton..... Mr. CONNOR,
Rob Roy Macgregor..... Mr. YATES,
Hamish and Robert..... Mess Sutton & Parsloe,
Dougal..... Mr. EMERY,
Baille Nichol Jarvie..... Mr. LISTON,
Major Galbraith..... Mr. TAYLOR,
Macstuart..... Mr. COMER,
Allen..... Mr. NORRIS,
Macvittie..... Mr. ATKINS,
Jobson..... Mr. KING,
Lancie..... Mr. HEATH,
Host..... Mr. GEORGE,
Saunders Wylie..... Mr. MEARS,
Andrew..... Mr. BARNES,
Serjeant, Mr. GRANT, Corporal, Mr. RYALS,
Diana Vernon..... Miss M. TREE,
Martha..... Miss GREEN,
Mattie..... Mrs STIRLING,
Jane Malcapine..... Mrs. CONNER,
Hostess, Mrs. COATES, Katty, Mrs BISHOP,
Helen Macgregor..... Mrs FAUCIT,

To which will be added the farce of

Love, Law, and Physick.

Dr. Campher Mr. BLANCHARD, Flexible Mr. YATES,
Lubin Log Mr. LISTON, Capt. Danvers Mr. JEFFERIES,
John Brown Mr. ATKINS, Andrew Mr. EMERY,
Coachman Mr. NORRIS,
Mrs. Hilary Mrs. GIBBS, Laura Mrs STERLING.

On Monday The EXILE, With the Melo Drama of The BLIND BOY.
On Tuesday, HAMLET, Hamlet, Mr. YOUNG. Ophelia, Miss M. TREE
after which, THE CITIZEN, Maria, Mrs. CHATTERLEY.

Theatre Royal, Drury Lane.

This Evening will be Performed a New Comedy in 2 Acts, called,

Maid or Wife?

Or, The Deceiver Deceived.

Principal Characters by

Mr. ELLISTON, Mr. HARLEY,

Miss SMITHSON, and Miss COPELAND.

After which,

The Coronation.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT

In which will be given a New Comic Song,

"The King and the Coronation, Old England and the People."

By Mr. Knight, with a New Overture composed by Mr. T. Cooke.

BY SPECIAL DESIRE.

To conclude with the Musical Extravaganza, called

Giovanni in London.

Don Giovanni, Madame VESTRIS.

Leporello, Mr. HARLEY. Mr. Florentine Finickin, Mr. BARNARD

Mr Deputy English, Mr. GATTIE. Plato, Mr. MEREDITH.

Mercury Mr. HOWELL, Charon Mr. SMITH,

Firedrake, Mr. RANDALL Drainemdry, Mr. WILLMOTT.

Porous, Mr. W. H. WILLIAMS. Simkins, Mr TURNOUR.

Popinjay, Mr. VINING. Shirk, Mr. HUGHES. Sponge Mr. DOBBS

Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT.

Miss Constantia Quixotte, Miss POVEY. Mrs. English, Mrs ORGER

Mrs. Drainemdry, Mrs. HARLOWE. Mrs. Porous, Miss PHILLIPS

Mrs. Simpkins, Mrs. MARGERUM. Squalling Fan, Mrs BLAND

Succabus, Miss VALANCY. Tartarus, Mrs. BEST.

In Act 1. A PAS SEUL by Miss TREE.

Doors open at Half-past Six and the Performance to begin at 7.

On Monday, Othello, Othello, Mr. Kean, after which, Hit or Miss, O'Rourke O'Daisy, Mr. Fitzwilliam, (his 2nd. appearance here)

On Tuesday, Maid or Wife? or, The Deceiver Deceived. With the Coronation, and Giovanni in London.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 14. *Monday, Nov.* 19, 1821. *Price* 1*d.*

COVENT GARDEN.

On Saturday evening the Opera of *Rob Roy* was performed at this Theatre. Any dramatic attempt founded on an original so delightful as that from which this piece is taken, cannot fail of exciting on its representation a sentiment of gratification, allied to an easy identity of the characters, from the vivid impression which their first delineation created in the memory and feelings—as delight smiles doubly sweet, and recollection springs with agile step from the soft couch of dull repose, to greet the object fancy painted, when 'tombed within the cell of Morpheus. As far as regards Theatrical *effect*, this piece has been ably dramatised, and though much of the peculiar beauties and characteristic features of the leading individuals have been sacrificed and omitted, yet even their *outlines*, the music, the grand and picturesque scenery, the locality of the characters, the able delineation of the manners and habits which mark the Highland mountaineers,—the lively bursts of humour which blend harmoniously with the deep strains of feeling,—render this play a very superior one of the class in which it ranks. The hero was sustained by Mr. Yates, who owes much to the liberality of the audience in permitting him to go through the performance of a character so infinitely above the scope of his abilities. *Rob Roy*, though a distinguished character in the dramatic calendar, possesses not those shades of *mental* penciling which mark a Hamlet, an Othello, or even a Rolla, but the bold tints of rude colouring—of sentiments unschooled by stern philosophy—of feelings, modelled in the cast of *nature*, nor smoothed by the fashioning chissel of *society*. In pourtraying *these* qualities of the hero Mr. Yates entirely failed: he wanted *feeling* and *energy*, and though for an *inferior* Theatre it might be *well*, for Covent Garden he neither adequately *looked*, *walked*, *talked*, nor *felt* the character. We think it was injudicious of the Managers to place this gentleman in a situation so much above his talents to fill; though should they in their superior policy *again* thrust him upon the public, we would recommend to him an attentive re-perusal of the words of his part, for although he did not talk much to the *purpose*, he once or twice (in the last scene particularly) talked absolute *nonsense*. In the afterpiece he performed with much humor and vivacity, and was *encored* in his Mail Coach Song. Miss M. Tree was the *Diana Vernon*, and though in this character there is no great scope for the prominent talents which this lady possesses, as an

actress, she supplied the deficiency by her singing. Mr. Liston was as unlike the *Bailie Jarvis* of the novel or play as he could well have been: *buffoonery*, but not *acting*, is this gentleman's *forte*. In the farce he was *inimitable*.

The House was not very well attended, owing, probably, to the weather.

DRURY LANE.

On Saturday Evening we had *Maid or Wife?—The Coronation*—and "*By Special Desire*" *Giovanni in London.—Don Giovanni*, by MADAME VESTRIS. No doubt, as respects the latter piece, it may be said, the "*Special Desire*" was the genuine result of good taste. If, however, we were to attempt to assert that it was a very *bad* taste that could be gratified by laying prostrate the chaste beauties of the Drama, for the purpose of enjoying a libertine spectacle, we might bring on our heads the gay *Lathario*s, who have so long supported the merry but indelicate scenes, where a lovely female sacrifices the memory of her own sex to personate, in male attire, the freedoms of the other: but we care not—we are bold enough to declare our opinion, that although *Madame Vestris* is, certainly, a fascinating actress, we think her admirers should not so *often* compliment *her* with their "*Special Desire*"—particularly in such a character as *Don Giovanni*. We say *her*—because we are strongly impressed that it is the *terrestial lady*, and not the *heavenly muse* of Mr. MONCRIEF that draws such distinguished honors on *Giovanni in London*. When we see *Royal Arms* extended over this piece, we naturally enquire.—Is this the species of patronage the *British Stage* is to expect from the illustrious members of Society, who by their *public* example can influence taste and correct feeling in a most extensive degree? We would, if we could, fain believe that a *Managerial Ruse* has been played off on the public, by this frequent insinuation of a *Royal* Special Command, and that it means nothing more than to uphold a stale exhibition, but *that* we suspect is too bold a manœuvre for the most adventurous Manager, and we see too many reasons to convince us of the Royal favor thus bestowed.

Mr. KEAN'S OTHELLO.

This Evening Mr. KEAN repeats the part of *Othello*: It is one of his best personations, and, cannot fail again to attract a brilliant audience. There are such continual emanations of the most powerful genius breaking through the physical restraints he sometimes labours under, that the mind forgets every thing but the forcible delineation of the noble soldier—the tender husband—and at length furious dupe of the designing *Iago*.

Printed by E. THOMAS, Denmark-Court, Exeter-Change.
Published (DAILY) by C. HARRIS, 25, Bow Street, and may be had of all Newsmen

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

The Exile.

Count Ulrick *(the Exile)* Mr. EGERTON.
Governor of Siberia,....Mr. W. FARREN.
Baron Altradoff.....Mr. MEADOWS
Count Calmar.....Mr. DURUSET.
The Patriarch.....Mr. HUNT.
The Czarowitz, ...Master BODEN.
Daran.....Mr. YOUNG.
Welzien.....Mr. CONNER.
Rimski.....Mr. COMER.
Servitz.....Mr. FAWCETT.
Yermach.....Mr. CHAPMAN.
Officer, Mr. MEARS. Citizen, Mr. ATKINS.
Mariner, Mr. GEORGE. Servant, Mr. KING.
Guard, Mr. LOUIS.
Villagers, Messrs. Taylor, Pyne, &c.
The Empress Elizabeth,....Mrs. FAUCIT.
Katharine.....Mrs. TENNANT.
Sedona, Mrs. VINING. Alexina, ..Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.
General View of Moscow.—the Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF THE EMPRESS ELIZABETH.
The Outside of the Greek Church—The Interior of the Cathedral of Moscow, in which the
CORONATION OF ELIZABETH

After which, a Melo Drama called

THE BLIND BOY.

Stanislaus Mr. CHAPMAN The Blind Boy, Mrs. CHATTERLEY
Rodolph, Mr. CONNER, Oberto, Mr. FAWCETT.
Starow, Mr. HOREBOW. Kalig, Mr. FARLEY.
Molino, Mr. BLANCHARD. Elvina, Miss FOOTE.

On Tuesday, HAMLET, Hamlet, Mr. YOUNG. Ophelia, Miss M. TREE.
after which, THE CITIZEN, Maria, Mrs. CHATTERLEY.

Theatre Royal, Drury Lane.

This present Monday will be performed the Tragedy of

OTHELLO.

Duke of Venice..... Mr. FOOTE,
Brabantio..... Mr. POWELL,
Gratiano..... Mr. MEREDITH,
Lodovico..... Mr. BROMLEY,
Montano..... BARNARD,
Othello..... Mr. KEAN,
Cassio..... Mr. PENLEY,
Roderigo..... Mr. RUSSELL,
Iago..... Mr. COOPER,

Leonardo, Mr. Sheriff, Julio, Mr. Dobbs,
Marco, Mr. Howell, Paulo, Mr. Read,
Luca, Mr. Randall,
Antonio, Mr. Webster, Messenger, Mr. Willmot

Desdemona..... Miss SMITHSON,
Emelia..... Mrs. EGERTON,

To conclude with the Musical Farce of

HIT or MISS

Dick Cypher, Mr. HARLEY, Janus Jumble, Mr. BARNARD
Adam tirling, Mr. GATTIE, Jerry Blossom, Mr. KNIGHT
Quill Mr. WILLMOTT,
O'Rourke O'Daisy, Mr. FITZWILLIAM, (*His 2nd appearance here.*)
Mrs. Augusta Caroline Honeymouth Mrs HARLOWE,
Clara Stirling, Miss CUBITT, Dolly O'Daisy Mrs. BLAND.

On Tuesday, Maid or Wife? or, The Deceiver Deceived. With the Coronation, and Giovanni in London.

On Wednesday, Geraldi Duval, with the Coronation, and Monsieur Tonson.

On Thursday, Maid or Wife! with the Coronation, and Giovanni in London,

On Friday, Hamlet. Hamlet Mr. KEAN.

On Tuedsay, Nov. 27, will be revived, the Tragedy of De Monfort (5th act altered) De Monfort, Mr. Kean.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

" *Nothing extenuate nor set down aught in malice.*"

No. 15. *Tuesday, Nov.* 20, 1821. *Price* 1*d.*

COVENT GARDEN.

Last night, *The Exile* and *The Warlock of the Glen* were performed at this House, the latter piece being substituted for *The Blind Boy;* a selection of entertainments but ill befitting the Theatre Royal, Covent Garden, and the present enlightened age. From the system upon which the British Theatres are conducted (their interests and arrangements being invested in the person, and dependant on the judgment of one or a few individuals) we must ever behold public taste as relative to dramatic exhibitions, vary as suits the dispositions or emoluments of a few private speculators; and we are afraid that too little of the Greek and Roman virtue inspires the modern inmates of this polished world to stedfastly adhere to any policy which takes its purity from the springs of *public* welfare, when it assumes the prospect of affecting *private* interest. This will, perhaps, find its shelter beneath the *general* weakness of mankind, and the first sentiments which guides their actions—*self;* but though in the private and individual intercourse of society such a feeling may exist with impunity, to prevent its exertion in a situation which bears an important relation to the morals, habits, and actions of mankind, should become the consideration of the legislator. The stage in its early state (particularly the Athenian) was as materially the vehicle for the conveyance of public sentiment, satire, and censure, as is the press in the present period; and though in reference to its now *political* connexion with mankind, it is sufficiently at the discretion of the high authorities, yet as it affects morality, and the cultivation of pure taste and genius, it is as neglected, as though its sole objects were the amusement of our senses, and not our intellects. The principles upon which the Theatres in Paris are conducted, are much more conducive to the higher interests of the Drama, and the gratification of its enlightened admirers; (and without arbitrarily depriving the lower classes of those enjoyments befitting their comprehension and humour,) than are those of our British Temples of amusement: nor will dramatic literature and taste assume their native purity, 'till the Stage be conducted on its first principles of high relation to society.

The House was respectably attended, but very noisy on account of the change of performance.

DRURY LANE.

Mr. Kean, last night, appeared for the second time this Season as *Othello.*

He had evidently bestowed much attention in the study of the part since he last performed it, and not uselessly, for there was a deeper tone of feeling chastened by a just idea of the sentiment of the character which pervaded this representation, and that gave a new charm to many passages, His *action* also was more repressed, and better regulated than on the previous night, and the result of the whole was an increased effect on the audience, who testified their approbation from every part of the Theatre.

Mr. Cooper's *Iago*, is greatly wanting in the necessary points towards conveying a due impression of the most excellent villain. He does not adequately display by tone or feature, the deep designing of his soul; nor in his bye-play heighten the idea of the malice and treachery he is brooding over. Perhaps, it may be said, that it is the essence of good acting in this part to make *Iago* appear what he is not: but, although this is true as relates to the deceiving of *Othello*, yet, the audience are always to be made a party in the villain's thoughts, and it is, therefore, necessary for the performer never to lose sight of those opportunities which enable him to strongly mark the workings of his breast, and thus bear with him their constant recognition of those baneful attributes which it is his studied art to conceal from the *Moor*.

Mr. Penley's *Cassio* is not amiss. Mr. Russell's *Roderigo* very so-so. Mr. Bromley is very correct in *Ludovico*; as, indeed, he is in all that he undertakes.

It is very satisfactory to observe the rising merit of the amiable Miss Smithson, who as *Desdemona* gave a faithful, pleasing, and impressive portraiture of the hapless lady.

Mrs. Egerton, as *Emilia* is quite at home—the *strong* expression of a *decided* charater is her forte—and she drew much applause from the energy she displayed.

We think Othello worthy of another repetition if a better *Iago* existed at this theatre; but, as there is no one here that can fill that part with any effect, we would recommend the play to be laid aside until some genius shall appear that can relieve *Mr. Kean* from having the burthen of attraction entirely cast on him.

In the farce of *Hit or Miss* which followed the tragedy, Mr. Fitzwilliam appeared for the second time here as *O'Rourke O'Daisy*, and went pleasantly through the part with good applause; but he would have some difficulty in convincing us that he imported his *brogue* from Ireland.

Mrs. Bland, sang with her accustomed sweetness, and was much applauded.

Printed by E. Thomas, Denmark-Court, Exeter-'Change.
Published (daily) by C. Harris, 25, Bow Street, and may be had of all Newsmen

BY SPECIAL DESIRE.

Theatre Royal, Covent Garden.

This Evening will be performed the Tragedy of

HAMLET.

Claudius..... Mr. CHAPMAN,
Hamlet..... Mr. YOUNG,
Polonius..... Mr. BLANCHARD,
Laertes..... Mr. ABBOTT.
Horatio..... Mr. CONNOR,
Rosencrantz..... Mr. COMER.
Guildenstern..... Mr. HUNT.
Osrick..... Mr. FARLEY.
Marcellus..... Mr. KING.
Bernado..... Mr. JEFFERIES
Francisco..... Mr. CRUMPTON
Friar..... Mr. NORRIS
Actors, Messrs. Mears and Atkins
1st Gravedigger Mr. Emery, 2nd do. Mr. Barnes,
Ghost of Hamlet's father Mr. EGERTON
Ophelia..... Miss M TREE
Gertrude..... Mrs FAUCIT
Actress..... Mrs CONNOR

To conclude with the Farce of

The Citizen.

Sir Jasper Wilding, Mr. CHAPMAN. Mr. Wilding, Mr. CONNER.
Mr. Beaufort, Mr. HORREBOW.
Old Philpot, Mr. W. FARREN. Young Philpot, Mr. JONES.
Quildrive, Mr. ATKINS. Servant, Mr. LOUIS.
Maria, Mrs. CHATTERLEY. Corinna, Miss SHAW.

To-morrow, The Exile. After which, the Farce of Brother and Sister.
On Thursday, The Stranger. The Stranger. Mr. Young. Mrs. Haller, Miss Bakewell. After which, The Libertine, Zerlina, Miss M Tree.
On Friday (last time but one) The Exile.
On Saturday, (last time) The Exile.

The Public is respectfully informed, that Mr. MACREADY will return to his Engagement on Monday next, and make his first appearance this Season, in the Tragedy of VIRGINIUS.

On Tuesday will be revived Shakespeare's Play of The Two Gentlemen of Verona, with new Scenery, Machinery, Dresses, Decorations, and Music.

Theatre Royal, Drury Lane.

This Evening will be Performed a New Comedy in 2 Acts, called,

Maid or Wife?

Or, The Deceiver Deceived.

Principal Characters by

Mr. ELLISTON, Mr. HARLEY,

Miss SMITHSON, and Miss COPELAND.

After which,

The Coronation.

To conclude with the Musical Extravaganza, called

Giovanni in London.

Don Giovanni, Miss BLAKE.

(Her first appearance on this stage.)

Leporello, Mr. HARLEY. Mr. Florentine Finickin, Mr. BARNARD
Mr Deputy English, Mr. GATTIE. Pluto, Mr. MEREDITH.
Mercury Mr. HOWELL, Charon Mr. SMITH,
Firedrake, Mr. RANDALL Drainemdry, Mr. WILLMOTT.
Porous, Mr. W. H. WILLIAMS. Simkins, Mr TURNOUR.
Popinjay, Mr. VINING. Shirk, Mr. HUGHES. Spunge Mr. DOBBS

Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT.
Miss Constantia Quixotte, Miss POVEY. Mrs. English, Mrs. ORGER
Mrs. Drainemdry, Mrs. HARLOWE. Mrs. Porous, Miss PHILLIPS
Mrs Simpkins, Mrs. MARGERUM. Squalling Fan, Mrs BLAND
Succabus, Miss VALANCY. Tartarus, Mrs. BEST.
In Act 1. A PAS SEUL by Miss TREE.

Doors open at Half-past Six and the Performance to begin at 7.

On Wednesday, Geraldi Duval, Coronation, and Monsieur Tonson'
On Thursday, Maid or Wife? Coronation, and Giovanni in London'
On Friday, Hamlet. Hamlet Mr. KEAN.
On Saturday, The Coronation, with other Entertainments.
On Tuesday, Nov. 27, will be revived, the Tragedy of De Monfort, (5th act altered) De Monfort, Mr. Kean.

☞ The sudden indisposition of Madame Vestris, prevents her appearance this evening—to supply a new substitute, was a desideratum of consequence, and in the spirit of this desire Miss Blake, who made her representations of Captain Macheath, at the Haymarket Theatre, so attractive, has, by the consent of her instructor, Mr. Nathan, undertaken the character at few hours notice.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 16. *Wednesday, Nov.* 21, 1821. *Price* 1*d*

COVENT GARDEN.

The play of *Hamlet* was last night acted at this Theatre, and, as the bills announced, "by express desire;" but which we should rather suppose to have proceeded from the frequenters of the *Pit*, than of the *Boxes*, as in the early part of the evening the former was very full, whilst the latter presented but a chilling aspect of emptiness. The Tragedy of *Hamlet* is, perhaps, one of the ablest productions which flowed from the pen of Shakspeare; the harmony and similitude of character is so beautifully and faithfully adhered to, and tho' the leading one may have been formed in the mould of inconsistency, *Hamlet* is throughout consistent with *himself*. To pourtray *men*, not *Gods*, is the duty of the dramatic writer, and though the *outline* of the Danish Prince may be subject to criticism, the shades with which it is filled up, and the unity completed, defies that task, for 'tis in harmony with truth itself. Mr. Young seemed to exert himself, we thought, last night, with more than usual energy, and in many parts his delineations were very fine and impressive. The advice to the players was given in a natural and forcible manner, eliciting considerable applause. Yet (though this gentleman appeared to greater advantage in the character last night, than on any past occasion) there is too often in his manner a dull prosing apathy, which ill accords with the impetuous, ardent, suspicious and romantic *Hamlet*. Nor do we think that two points in his acting were either consistent with the character, or Mr. Young's general conception. On the entrance to him of *Guildenstern* and *Rosencrantz* (two of his earliest acquaintances and friends) after saluting them, he assumes a *theatrical* position several paces above them on the stage, and questions them in a dictatorial strain, rather becoming a Judge, than as companions of his early youth, and of whom he had much talked. Again, after describing to them in an emphatic, though *calm*, manner, the condition of his mind, and the appearance which "the o'er hanging firmament, and majestical roof" to him presented, he burst into a fit of *heroicks* (not admiration) on that piece of work, "man," and ended with a *pettish* sneer at the smile of *Rosencrantz*. Upon the whole, we think it a very inferior piece of acting to Mr. Charles Kemble's. Mr. Blanchard, as *Polonius*, was excellent, If Mr. Chapman was to *act less*, he would be more tolerated *as* an actor. Miss Tree played and sang the airs in *Ophelia* with great feeling and sweetness. The House at half price was very well attended.

Connected as we are in our public capacities, with every circumstance relative to the Drama, or its votaries, we feel a pleasure in giving publicity to a circumstunce, which while it speaks for the amiableness of the individual of whom it is related, throws a gleam of sunshine on the profession of which she is a distinguished member. Miss Stephens when in Liverpool, went to the Blind Asylum, the poor inmates of which, understanding the name of their visitor, distantly expressed an ardent desire to hear the voice of one who had excited such general admiration. imm diately upon understanding this, clapped with that good feeling which has often marked her actions, sang with Mr. G. Smith a duetto: and though her return of praises did not resound from the lips of fashion or of taste, they were uttered from the hearts of poverty and thankfulness.

DRURY LANE.

Yesterday evening *Maid or Wife?* and *The Coronation*, were followed by the Extravaganza called *Giovanni in London*, which introduced on this stage Miss Blake (the late Haymarket *Macheath*) as the gay *Don*.

After the eminent success of Madame Vestris in this disgusting, stupid character, for any young lady to attempt it who had not good reason for building her hopes, in a great degree, on personal attractions, is truly adventurous. Every thing depends on the little winning arts, and natural graces of the *female* who represents the libertine *Giovanni;* and the woman that can best forget her own sex to assume the freedoms of the other, is the most proper to fill the part, when a man cannot be found to enact it. The Piece itself is a low attempt at satire, calculated only to raise a laugh in the vulgur assemb'age at a Minor Theatre, or amongst the same description in the galleries of the Great Theatres: and it holds out nothing in the musical department but tunes that our ears have been long familiar with, and which are injured and degraded by the Grub-street parodies attached to them: *Giovanni's* songs, particularly, require great vivacity and dexterity; and there is no one at present on the stage that can so well bestow those saving qualities on these perversions of harmony, as *Madame Vestris*, whose face and figure also add their powerful aid to maintain this effective abuse of delightful music.

Miss Blake, coming after such an attractive *Giovanni*, had much to contend with, yet she cannot be said to have utterly failed to please, although she was far from making a deep impression. Her voice is of a very different quality from that of her predecessor—she has some good under-tones, but her upper notes are weak and unmanageable. Instruction and experience may, however, make her a distinguished singer, and improve her acting, which is already very respectable. She met with frequent, but not very animated applause, except in "*Merrily thy bosom boundeth,*" which was her only encore.

Mrs. Bland was in excellent voice, and was encored in the air of *Wapping Old Stairs*. Miss Cubitt and Miss Povey also sung delightfully. The House was not full.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

The Exile.

Count Ulrick *(the Exile)* Mr. EGERTON.
Governor of Siberia.....Mr. W. FARREN.
Baron Altradoff.....Mr. MEADOWS
Count Calmar.....Mr. DURUSET.
The Patriarch.....Mr. HUNT.
The Czarowitz, ...Master BODEN.
Daran.....Mr. YOUNG.
Welzien.....Mr. CONNER.
Rimski.....Mr. COMER.
Servitz.....Mr. FAWCETT.
Yermach.....Mr. CHAPMAN.
Officer, Mr. MEARS. Citizen, Mr. ATKINS.
Mariner, Mr. GEORGE. Servant, Mr. KING.
Guard, Mr. LOUIS.
Villagers, Messrs. Taylor, Pyne, &c.
The Empress Elizabeth,....Mrs. FAUCIT.
Katharine.....Mrs. TENNANT.
Sedona, Mrs. VINING. Alexina, ..Miss FOOTE.
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.
General View of Moscow.—the Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF THE EMPRESS ELIZABETH.
The Outside of the Greek Church—The Interior of the Cathedral of Moscow, in which takes place the
CORONATION OF ELIZABETH

To conclude with the Musical Farce of

Brother and Sister.

Don Christoval de Tormes, Mr. FAWCETT.
Don Sylvio de Flores, Mr. DURUSET. Pacheco, Mr. LISTON.
Bartolo, Mr. BLANCHARD.
Donna Isidora, Miss HALLANDE. Rosanthe, Miss LOVE.
Donna Camilla, Miss E. GREEN. Agatha, Mrs. LISTON.

On Thursday, The Stranger. The Stranger. Mr. Young. Mrs. Haller, Miss Bakewell. After which, The Libertine, Zerlina, Miss M Tree.
On Friday (last time but one) The Exile.
The Public is respectfully informed, that Mr. MACREADY will return to his Engagement on Monday next, and make his first appearance this Season, in the Tragedy of VIRGINIUS.
On Tuesday will be revived Shakespeare's Play of The Two Gentlemen of Verona, with new Scenery, Machinery, Dresses, Decorations, and Music.

Theatre Royal, Drury Lane.

This Evening will be performed a New Dramatic Piece called,

Geraldi Duval.

Geraldi Duval.....	Mr. COOPER,
Count Altenburg.....	Mr. BARNARD,
Ernest, his Infant Son...	Master J. CARR,
Robber's Boy.....	Miss MALLARD,
Maurice.....	Mr. GATTIE,
Wittikin, a Peasant.....	Mr. KNIGHT,
Rolf.....	Mr. BROMLEY,
Konitz.....	Mr. RANDALL,
Sternolf.....	Mr. SMITH,
Ethelind.....	Miss SMITHSON.
Nina Daughter to Maurice	Miss CUBITT,
Ninnette.....	Mrs BLAND,
Barbara Wife of Sternolf	Mrs. EGERTON,

End of Act I. will be introduced a pas-seul by Miss TREE

After which,

The Coronation.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT

In which will be given a New Comic Song,

"The King and the Coronation, Old England and the People."

By Mr. Knight, with a New Overture composed by Mr. T. Cooke.

To conclude with the Farce of

Monsieur Tonson.

The Principal Characters by

Mr. COOPER. Mr. BARNARD. Mr. FOOTE. Mr. GATTIE.
Mr. W. H. WILLIAMS. Mr. MEREDITH.
Mr. VINING. Mr. SMITH. Mr. WEBSTER.
Mr. ISAACS. Mr. KNIGHT. Miss SMITHSON.
and Mrs. BLAND, with a Song.

On Thursday, Maid or Wife? Coronation, and Giovanni in London
On Friday, Hamlet. Hamlet Mr. KEAN.
On Saturday, The Coronation, with other Entertainments.
On Tuedsay, Nov. 27, will be revived, the Tragedy of De Monfort, (5th act altered) De Monfort, Mr. Kean.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change.
Published (DAILY) by C. HARRIS, 25, Bow Street, and may be had of all Newsmen

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 17. *Thursday, Nov.* 22, 1821. *Price* 1*d.*

COVENT GARDEN.

The entertainments at this Theatre last night were *The Exile* and *Brother and Sister:* and we really blush for our national taste, when we announce to our readers, that notwithstanding the frequent repetitions of the former piece, the House in every part (not excepting the Boxes) was infinitely better attended than on the *preceding* night, when *Hamlet* and the *Citizen* were the objects of attraction. To behold the *vulgar* and *lower* classes of society enter into the full enjoyment of entertainments addressed only to the senses, does not surprise us, as a refined exertion of the mind and taste is not expected from their habits and understandings; but when we see individuals who by birth, education, fortune, and situation, are the umpires of national manners and taste, and by their example either exalt or degrade them patronise, and apparently enjoy a species of amusement both puerile and absurd, it well becomes an object of regret to the patriot—of contempt to the observer. In the very piece which is now so ardently run after, could its admirers but exert a trifling portion of that understanding which the possession of is so imperiously their boast, they would not only discover the most palpable inconsistencies, and gross absurdities, mashed up into language perfectly corresponding, but would almost despise themselves for permitting their understandings to be deceived by a nonsense and glitter more suited for the entertainment of children than of men. We are highly amused when we perceive the assemblages of Beaux and Belles who grace the Box circles, melting with sympathy, roused with delight, and warmly applauding the incidents and speeches of a play, in which, amidst innumerable greater inconsistencies, a young lady rushes into a group of villagers, implores their assistance for her old companion, who has "sunk with fatigue and has

not tasted food for the last two days," and when the peasants are about to comply with her entreaties, she stops, and entertains them for about ten minutes (leaving the old gentleman to do his best) with a pathetic panegyric on her own fortitude. Can any one of our readers, who reflects for an instant on the subject, and can distinguish the difference betwixt absurdity and taste, think otherwise, than that the public feeling of the latter has degenerated into the former? *Brother and Sister* went off very well: Miss HALLANDE sang with very good taste. This Lady has a most powerful voice, possessing flexibility, but deficient of a refinement of cultivation which would render it always harmoniously pleasing to the ear. Mr. LISTON was very comic as *Pacheco*.

Miss BAKEWELL makes her second appearance this evening in the character of *Mrs. Haller;* and from the circumstances which took place on her *debut*, we anticipate the probability of a disturbance.

DRURY LANE.

THE deep debt of gratitude which Mr. ELLISTON owes to *Geraldi Duval*, the *Coronation*, with *walking sticks* and *horses*, and *Monsieur Tonson*, induced him to again invite them last night to his *boards*. Company that may please some persons are often very objectionable to others; and we must confess that if romance-reading and show-loving, milliners and ladies'-maids, can be attracted by melodrames and gaudy pageants, we do not much desire to be of their party; but would rather take our seat in our comfortable arm-chair, and drop asleep in the hope of dreaming of those hours we have so delightfully passed in witnessing the estimable efforts of the Comic and the Tragic Muse. O Mr. MUNDEN! Mr. MUNDEN O! How we long to see the *Bandits* and noisy *Show-men* sent about their business, to make room for your *genuine humour*, and the comic powers of some of your worthy compeers! It is true, we are told we shall see you as *Polonius* on Friday next, but that is an evanescent treat, and beyond it we have no immediate prospect of enjoying your mirth-creating performances! For *Thalia's* sake, rush with this Paper in your hand into the Manager's *Boudoir*, and *demand* his attention to the wishes of the whole town. Often as we have been witnesses of your *past* exertions, we have but the greater desire that their future exhibitions may not be curtailed ere time steals them away for ever.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change.
Published (DAILY) by C. HARRIS, 25, Bow Street, and may be had of all Newsmen.

Theatre Royal, Covent Garden.

This Evening will be performed the Comedy of

The Stranger.

The Stranger.....	Mr. YOUNG.
Count Wintersen.....	Mr. CONNOR.
Count's Son.....	Miss BODEN.
Baron Steinfort.....	Mr. EGERTON,
Tobias.....	Mr. CHAPMAN,
Francis.....	Mr. FARLEY,
Solomon.....	Mr. EMERY,
Peter.....	Mr. MEADOWS.
The Strangers Children...	Master BODEN, & Miss R. BODEN,
George.....	Mr. HEATH,
Henry.....	Mr. O'BRIAN,
Mrs. Haller.....	Miss BAKEWELL,
Countess Wintersen....	Mrs. FAUCIT,
Annette.....	Mrs. LISTON,
Claudine.....	Miss BEAUMONT,
Charlotte.....	Mrs. GIBBS,

After which the Operatic Drama of

The Libertine.

Founded on the Interesting story of

DON JUAN.

Don Juan *(the Libertine)*..	Mr. CONNOR
Don Pedro.....	Mr. CHAPMAN
Don Octavio.....	Mr. PYNE
Leporello...	Mr. MEADOWS
Masetto.....	Mr. DURUSET
Donna Leonora.....	Miss LOVE
Donna Elvira.....	Mrs. FAUCIT
Maria.....	Mrs. STERLING
Zerlina	Miss M. TREE

On Friday (last time but one) The EXILE, with the Melo-Drama of The BLIND BOY. On Saturday (last time) The EXILE, with The RENDEZ-VOUS—and the Burletto of TOM THUMB the GREAT.

The Public is respectfully informed, that Mr. MACREADY will return to his Engagement on Monday next, and make his first appearance this Season, in the Tragedy of VIRGINIUS.

On Tuesday will be revived Shakespeare's Play of The Two Gentlemen of Verona, with new Scenery, Machinery, Dresses, Decorations, and Music.

Theatre Royal, Drury Lane.

This Evening will be Performed a New Comedy in 2 Acts, called,

Maid or Wife?

Or, The Deceiver Deceived.

Principal Characters by

Mr. ELLISTON, Mr. HARLEY,
Miss SMITHSON, and Miss COPELAND.

After which,

The Coronation.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT
In which will be given a New Comic Song,
" *The King and the Coronation, Old England and the People* "
By Mr. Knight, with a New Overture composed by Mr. T. Cooke.

To conclude with the Musical Extravaganza, called

Giovanni in London.

Don Giovanni, Madame VESTRIS.
Leporello, Mr. HARLEY. Mr. Florentine Finickin, Mr. BARNARD
Mr Deputy English, Mr. GATTIE. Pluto, Mr. MEREDITH.
Mercury Mr. HOWELL, Charon Mr. SMITH.
Firedrake, Mr. RANDALL Drainemdry, Mr. WILLMOTT.
Porous, Mr. W. H. WILLIAMS. Simkins, Mr TURNOUR.
Popinjay, Mr. VINING. Shirk, Mr. HUGHES. Spunge Mr. DOBBS
Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT.
Miss Constantia Quixotte, Miss POVEY. Mrs. English, Mrs ORGER
Mrs. Drainemdry, Mrs. HARLOWE. Mrs. Porous, Miss PHILLIPS
Mrs. Simpkins, Mrs. MARGERUM. Squalling Fan, Mrs BLAND
Succubus, Miss VALANCY. Tartarus, Mrs. BEST.
In Act 1. A PAS SEUL by Miss TREE.

On Friday, Hamlet. Hamlet, Mr. Kean. Polonius, Mr. Munden
Queen, Mrs. Egerton. Ophelia, Miss Kelly.
On Saturday, Maid or Wife? with The Coronation,
On Tuedsay, Nov. 27, will be revived, the Tragedy of

DE MONFORT,

(5th act altered) De Monfort, Mr. KEAN.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 18. *Friday, Nov.* 23, 1821. *Price* 1*d.*

COVENT GARDEN.

Miss Bakewell last night made her second appearance before a London audience, and tho' we are happy to state, that our fears of a disturbance taking place were not realized, the general sentiments respecting this lady's *debut* were most pointedly expressed by the extreme wretchedness of the house. Previous to the half-price, we did not distinguish in the lower Boxes more than three *ladies*, and the *intire* number of persons in that circle would not have filled its first row of seats; the other divisions of the Theatre corresponded in emptiness with that we have just named; tho' the half-price brought with it the usual number of loungers and frequenters. So much for the exertions of inconsiderate friends! and tho' we think that after *commanding*, as we may say, a repetition of a play, they were bound in honour to the managers to support that night, yet this occurrence (by which the latter must have lost considerably) will teach them that their true policy is to adhere to sound judgment and good taste, nor be influenced by the bawlings of a foolish set: and also give a lesson to the *friends* of future "*speculators*," that the only foundation for success is *talent*, not turbulence and party force. Miss Bakewell we pronounce to be decidedly incapable of supporting the first line of characters in Covent Garden, and if her first and second appearances are any fair criterions of her abilities, we should say, that she wants *judgment, feeling*, and *voice*; the former (though often in error both as to sense and pronunciation) she made little display of; *feeling* there was none; and as to *voice*, it is the most unpleasant, squeaking, sing-song, monotonous one, we ever remember hearing. The other characters in the play were very well supported. Mr. Meadows was excellent in *Peter*, and received considerable applause. Mr. Egerton, tho' a useful actor, is sometimes worse then bad; in the scene immediately following the discovery between the *Stranger* and his wife, *Steinfort*, with all the feelings of disappointed hope, generosity, regard for his friend, and delicacy towards *Mrs. Haller*, tenders his services to effect a reconciliation; but Mr. E. "so bellowed and strutted, that we should have thought some of "nature's journeymen," &c. The *Libertine* followed the *Stranger* Miss M. Tree was *very* warmly received, and her first duet encored. both she and Mr. Duruset sustained their characters with much force and humour. What is the reason that the Theatre Royal, Covent

Garden, cannot assign the part of *Leporello* to a person who is qualified to sustain the *musical*, as well as the acting part of the character? A very fine song was left out by Mr. Meadows, and a delightful piece of music miserably mangled by his ignorance of the science; besides the character itself being very ill sustained. It must either arise from bad taste, or poverty, though a London audience should not be thus trifled with. The feeling at the conclusion of the play was very much divided. The afterpiece was, *generally* speaking, very ill produced.

DRURY LANE.

This evening *Hamlet* is to be represented here with a sufficiently strong cast of the *dramatis personæ*.

It is not our duty, at present, to touch on the manner in which, from our general acquaintance with the talents of the performers, we might presume the Tragedy will be acted; but we may, with some advantage, perhaps, to those who intend to witness the representation of this Play, and have not recently seen or read it, speak of the character and supposed attributes of *Hamlet* according to the author's conception.

The *Prince of Denmark*, as drawn by Shakspeare, is a very young man, endowed by nature with a noble and generous spirit; with a mind highly cultivated; a heart open to tender impressions; with manners formed in the most polite school; and with a person elegant and prepossessing.

Such is *Hamlet* at the commencement of the Play—but when the tale of horror is narrated by his Father's Spirit, it breaks down the even tenour of his life and thoughts; and whilst it leaves him capable of *wisely* and *steadily* plotting the detection and punishment of the murderous King, and of forcibly torturing the feelings of his guilty mother, yet so destroys all other *method* in his habits and affections—so changes his views of mankind, and strangely alters his bearing to all around him, that *madness* is the only name to be given to his general actions.

Shakspeare has, with wonderful genius, combined in this character the greatest apparent inconsisteneies, and yet gives to it one governing impulse, that preserves the seeming unity of its structure.

Hamlet may be accounted a *madman*, from particular acts, by the persons of the Drama who move about him, and are ignorant of the dreadful secret imparted to him from the grave, but to the reader or spectator, it is evident his aberrations proceed from the temporary distraction of his thoughts, and the festering wound of suffering filial love, rather than from a settled loss of well-guided intellect. The admirable skill of the author is seen in the manner in which he causes *Hamlet's* original character and habitual conduct, to shine out through the obscurities his reason sometimes labours under, from the memery of the horrid detail of his father's murder; and through the blackening clouds of thought, maturing the proof of the deed and a just revenge.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

The Exile.

Count Ulrick *(the Exile)* Mr. EGERTON
Governor of Siberia,....Mr. W. FARREN
Baron Altradoff.....Mr. MEADOWS
Count Calmar.....Mr. DURUSET
The Patriarch.....Mr. HUNT
The Czarowitz, ...Master BODEN
Daran.....Mr. YOUNG
Welzien.....Mr. CONNOR
Rimski.....Mr. COMER
Servitz.....Mr. FAWCETT
Yermach.....Mr. CHAPMAN
Officer, Mr. MEARS. Old Cottager, Mr. ATKINS
Mariner, Mr. GEORGE. Servant, Mr. KING
Guard, Mr. LOUIS.
Villagers, Messrs. Taylor, Fyne, &c.
The Empress Elizabeth,....Mrs. FAUCIT
Katharine.....Mrs. TENNANT
Sedona, Mrs. VINING. Alexina, ..Miss FOOTE
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.
General View of Moscow.—the Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF THE EMPRESS ELIZABETH.
The Outside of the Greek Church—The Interior of the Cathedral of Moscow, in which the
CORONATION OF ELIZABETH
Is performed by the Grand Patriarch and his assisting Dignitaries

After which, a Melo Drama called

THE BLIND BOY.

Stanislaus Mr. CHAPMAN The Blind Boy, Mrs. CHATTERLEY
Rodolph, Mr. CONNOR, Oberto, Mr. FAWCETT.
Starow, Mr. HORREBOW. Kalig, Mr. FARLEY.
Molino, Mr. BLANCHARD. Elvina, Miss FOOTE.

To-morrow (last time) The EXILE, with The RENDEZVOUS—and the Burletta of TOM THUMB the GREAT.

The Public is respectfully informed, that Mr. MACREADY will return to his Engagement on Monday next, and make his first appearance this Season, in the Tragedy of VIRGINIUS.

On Tuesday will be revived Shakespeare's Play of The Two Gentlemen of Verona, with new Scenery, Machinery, Dresses, Decorations, and Music.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

Hamlet.

Claudius ..... Mr. POWELL
Hamlet..... Mr. KEAN
Polonius ..... Mr. MUNDEN
Laertes..... Mr. BARNARD
Horatio ..... Mr. PENLEY
Rosencrantz ..... Mr. WEBSTER
Guildenstern ..... Mr. VINING
Osrick ..... Mr. RUSSELL
Marcellus..... Mr. WILMOTT
Bernardo..... Mr. HOWELL
Francisco ..... Mr. DOBBS
Priest ..... Mr. FOOTE
Actors, Messrs. Bromley, and W. H. Williams
1st Grave-digger, Mr. Harley
Second Grave-digger, Mr. Hughes
First Sailor, Mr. Read, Second Sailor, Mr. Seymour
Ghost of Hamlet's Father Mr. COOPER
Gertrude..... Mrs. EGERTON
Ophelia..... Miss KELLY
Actress ..... Miss TIDSWELL

To which will be added the Farce of

Sleeping Draught.

Doctor Vincolo, Mr. HUGHES, Farmer Bruno, Mr. GATTIE,
Popolino, Mr. HARLEY.
Rinaldo, Mr. BARNARD, Gabriotto, Mr. W. H. WILLIAMS,
Yaldo, Mr. WILLMOTT, First Fellow, Mr. WEBSTER,
Second Fellow, Mr. .
Signora Francesca, Miss SMITHSON, Donna, Mrs. ORGER.

To-morrow, Maid or Wife? with The Coronation, and (*1st time this season*) The Bee Hive.

On Tuesday, Nov. 27, will be revived, the Tragedy of

DE MONFORT,

(5th act altered) De Monfort, Mr. KEAN.

Printed by E. Thomas, Denmark-Court, Exeter-Change.
Published (DAILY) by C. HARRIS, 25, Bow Street, and may be had of all Newsmen.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 19. Saturday, Nov. 24, 1821. Price 1d.

COVENT GARDEN.

For the last time but one, (as the *bills announced*) *The Exile* was performed at this Theatre yesterday evening; and we are free to confess that we most sincerely rejoice at this prospect of a termination of so lengthened a career of bad taste, *not only* in the hope that the superior enjoyments which are to succeed it, will wean the public mind from the puerile infatuation by which 'tis now engrossed, but as it will afford a relief to our personal convenience, and increase the interest of our novel publication. We feel it a duty we owe to the political world, to announce to it, through the medium of our readers, the circumstance of a change having taken place in the Russian ministry, in a character of no less importance than the Chancellor. We confess that there is a degree of mystery attached to this affair the greatest secresy having been observed; but our private opinion is (from the consumptive looks of the deceased) that either slow poison or a decline bore him to his ancestors, though from the rotundity of figure which marks his successor, we think it very probable that a vacancy will shortly occur, occasioned by a fit of appoplexy.

As further intelligence to our readers, we beg to announce that the Grand Master and Chapter of the order of Malta, upon mature deliberation, have voted a supply of new cloaks to their representatives at the Court of Russia; those lately in use, having (after a minute investigation by a committee of the order, and strict examination of the principal knights of buckram attached to that ancient fraternity) been deemed unworthy of further use, though consigned to the care of the master tailor, with the discretionary power of reviving their use on any future occasion.

The House was very full, and the delight created by the entertainment appeared to be very general,

DRURY LANE.

The performance of *Hamlet*, at this theatre, last night, drew a numerous and elegant audience to witness Mr. KEAN'S representation of the *Prince of Denmark*.

In our last number we gave a sketch of the characteristics of *Hamlet*; and it is but justice towards *Mr. Kean*, to say that he made them as prominent as *Shakespeare* himself could have wished. If Mr. YOUNG, who played this character at *Covent Garden* on Wednesday evening, surpasses *Mr. Kean* in power of voice—if Mr. C. KEMBLE has the advantage of him in *person*, still he can meet them on the ground of *intellectual* force, and would carry off the prize of public applause. Nothing can be more just than his conception, and more effective than the animation of its delivery. His first meeting with his Father's Ghost—his taunting of *Rosencrantz* and *Guildenstern*—his dialogue with *Polonious*—the soliloquy "*To be or not to be, &c*"—the interview with Ophelia—his instruction to the actors—the scene of the Play—the rebuking of his mother—in short every part that admitted of powerful effect, was managed by *Mr. Kean* with a truth and force of enunciation and action that drew down from all parts of the house the loudest applause. It is evident he has lately re-studied the part and thereby elicited new beauties in his style, and given to the whole a consistent excellence, that places this character amongst his very best histrionic efforts.

Mr. COOPER makes the most admirable *Ghost* we ever had the pleasure to meet with. No *Ghost* ever had the benefit of such a pair of *lungs*. His sepulchral tones were so much approved of by the audience, as to occasion a round of applause. This is the first *Ghost* we ever remember to have been so flatteringly received.

Mr. Munden's *Polonius* was excellent.

The *Ophelia* of Miss KELLY drew tears from many—the best tribute to the admirable manner in which she acted the mad scene: but she had other proof of the feeling of the audience in their warm plaudits.

The other characters were in some respects well sustained, and HARLEY'S *Grave-digger* was particularly good. The Tragedy went off with the pointed satisfaction of the audience, and should be repeated.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

The Exile.

Count Ulrick *(the Exile)* Mr. EGERTON
Governor of Siberia,....Mr. W. FARREN
Baron Altradoff.....Mr. MEADOWS
Count Calmar.....Mr. DURUSET
The Patriarch.....Mr. HUNT
The Czarowitz, ...Master BODEN
Daran.....Mr. YOUNG
Welzien.....Mr. CONNOR
Rimski.....Mr. COMER
Servitz.....Mr. FAWCETT
Yermach.....Mr. CHAPMAN
Officer, Mr. MEARS. Old Cottager, Mr. ATKINS
Mariner, Mr. GEORGE. Servant, Mr. KING
Guard, Mr. LOUIS.
Villagers, Messrs. Taylor, Pyne, &c.
The Empress Elizabeth,....Mrs. FAUCIT
Katharine.....Mrs. TENNANT
Sedona, Mrs. VINING. Alexina, ..Miss FOOTE
Villagers, Mesdms. Beaumont, Love, &c.

After which a Piece in one act called

THE RENDEZVOUS.

Bolding Mr. DURUSET, Quake Mr. BLANCHARD,
Charles Mr. HUNT. Simon Mr. MEADOWS, Smart Mr. COMER,
Sophia Miss FOOTE, Lucretia, Miss BEAUMONT,
Rose, Miss LOVE.

To which will be added the Burletta of

TOM THUMB THE GREAT

King Arthur Mr. FAWCETT, Tom Thumb Master LONGHURST,
Lord Grizzle Mr. LISTON, Noodle Mr. TAYLOR,
Doodle Mr. BARNES. Merlin Mr. Jefferies,
Ghost of Gaffer Thumb Mr. Tinney,
Queen Dollalolla Mrs. LISTON
Princess Huncamunca Mrs. STERLING,

The Public is respectfully informed, that Mr. MACREADY will return to his Engagement on Monday next, and make his first appearance this Season, in the Tragedy of VIRGINIUS.

On Tuesday will be revived Shakespeare's Play of The Two Gentlemen of Verona, with new Scenery, Machinery, Dresses, Decorations, and Music.

Theatre Royal, Drury Lane.

Maid or Wife?

Or, The Deceiver Deceived.

Principal Characters by

Mr. ELLISTON, Mr. HARLEY,
Miss SMITHSON, and Miss COPELAND.

After which,

The Coronation.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT

In which will be given a New Comic Song,

"The King and the Coronation, Or England and the People."

By Mr. Knight, with a New Overture composed by Mr. T. Cooke.

To conclude with the Farce of

The Bee Hive.

Mingle Mr. HARLEY, Captain Merton, Mr. RUSSELL,
Rattan Mr. GATTIE. Joe Mr.
Mrs. Mingle Mrs. TIDSWELL, Emily Miss CUBITT,
Cicely Miss KELLY.

On Monday, A Petit Comedy With the Coronation, And Giovanni in London.

On Tuedsay, Nov. 27, will be revived, the Tragedy of

DE MONFORT,

(5th act altered) De Monfort, Mr. KEAN.
Rezenvelt, Mr. Cooper, Count Freberg, Mr. Barnard, Jerome, Mr. Foote, Manuel, Mr. Powell, Anselm, Mr. Thompson Jane De Montfort, Mrs. Egerton, Countess Freberg, Miss Smithson.

Printed by E. Thomas, Denmark-Court, Exeter-'Change.
Published (Daily) by C. Harris, 26, Bow Street, and may be had of all Newsmen

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 20. Monday, Nov. 26, 1821. Price 1d.

DRURY LANE.

We take the opportunity of the want of novelty at this House on Saturday evening, to notice the *malignant* remarks on the acting of Mr. Kean, by "The Humbug" *Gazette*, entitled John Bull. This Paper has adopted a plan for obtaining circulation which is most *diabolical*. It exists on the plunder of private, as well as public character, and never sallies forth without arming itself with the sharpest and most cowardly weapons that can wound the feelings of its victims. It is always easy to discover when criticism flows from a pure source, and is not tainted with personal hatred, or by the cunning policy of attractive *severity:* the observations of the last two numbers of the *John Bull* Paper, shew this in the strongest manner. The hireling writer of the *theatrical* articles, be he who he may, is as infamous a traducer as the wretch who pens or directs the general subject-matter of that disgrace of the British Press—for when he states that "Mr. Kean has not mind nor intelligence enough to understand his author" —that his "*Othello* is the consummation of absurdity"—that "his acting is a tissue of *humbug*"—that "he deserves to be hooted"—he *lies*, and with all the consciousness of falsehood about him.

But this worthy critic is not satisfied with thus belabouring *Mr. Kean*, but attacks Miss Kelly, who, he says, most "unhappily *marred Ophelia*,"—when it was the common feeling and observation of every individual whom we saw or heard express an opinion of her acting the character on last Friday evening, that it was a most admirable effort of the kind. There are numerous other instances of wanton attack against *merit* by this abandoned writer, who may properly be a public slanderer, if he be a *public plunderer*.

COVENT GARDEN.

We have to announce to our readers for the *last time*, by "*Special Desire*," (as the bills promise,) the repetition of the *Exile* and all its attending pageantry, on to-morrow evening. We will not lessen the gratification which this event and its announced effects afford us, by any gloomy anticipations of *returning* ill; but after a weary pilgrimage through a deserts' waste, we'll moisten our parched lips in a delicious clear stream, and stretch beneath the palm's refreshing shade, with not a sentiment but hope towards what's beyond. *Virginius* is the cu-

tertainment of *this* evening, the *Two Gentlemen of Verona* the promised one of *Thursday;* and these pieces (in which all that can gratify the eye, the ear, and the understanding, have been combined) will receive, we trust, a liberal support, not only as their due,—but as an encouragement for the continuation of similar productions; and by opening the mind to the enjoyment of superior sources of delight, teach it to bestow a *due* proportion of estimation on a style of amusement whose only tendency is the inflation of the imagination.

It may be advanced by some, that the stage is *not* an object of political, or even moral importance, but is merely the great vehicle for public amusement: this we deny, not only upon the faith of historical references, but upon principles deduced from observation and from reason. Our limits prevent us entering more fully into this, tho' we shall avail ourselves of the first opportunity of resuming the topic. But even *admitting* (*in respect* of its reference to our former subject) this false principle *to be* just, it is surely the *interest* of the managers not only to desire the existence of the contrary opinion, but to promote its general belief, for *on it* is built their respectability and support. "*Vincit amor patriæ.*" *Virg.* Mr. Knowles' tragedy of *Virginius* is this evening performed, and Mr. MACREADY resumes his theatrical duties. The impression which this gentleman created in the character of *Virginius* was of a most powerful nature, and the dreadful pause between the resolution, and the act of plunging the knife into his daughter's breast, is still alive within our memories. But with this play we must ever associate the recollection of Mr. C. KEMBLE'S *Icilius.*

TO CORRESPONDENTS.

Mr. G.——is thanked for the communication of his good wishes.

The EDITORS thank Miss —— for her note in reference to their circulars. They assure her that the polite apology for not *subscribing* to their publication, was unnecessary, as they are aware of the *influence* proceeding from a mistaken policy in the Manager of *Drury Lane Theatre*, in respect to the paper, Mr. ELLISTON having established a weak opposition to its encreasing success. The Editors call this policy *mistaken*, because such a work, so perfectly *novel* in this metropolis, as *The Theatrical Observer*, has an effect in regard to fixing public attention on the *Drama*, and of giving merit its due weight, likely to lead to far more beneficial consequences to the Managers than the trifling profits they may lose by a reduced sale of their Play-bills, or from the servile criticisms of the hired agents of the Press:—Indeed the Managers of *Covent Garden* and the *Haymarket Theatres*, aware of this, have extended to the *Editors* of this Paper that facility of admission, which (*Mr. Elliston* has injudiciously withheld) and in the most handsome and ready manner, whilst the manager of *Drury Lane* Theatre, although addressed *twice* on the subject, has departed from the most *common* rule of good breeding in never replying to their letters. Notwithstanding this, they have not permitted their private feelings to interfere with their duty to the public; and refer their readers to all their remarks on *Drury Lane Theatre*, as proofs of their impartiality and independence as Censors of the Stage. With respect to the thanks Miss —— conveys, the Editors beg to say, they do not feel entitled to claim them from any lady or gentleman of the profession, as they praise or censure without any view of calling up personal feelings. However, they may observe, that they never feel happier than when their slender meed of praise is bestowed where private virtues are blended with public talents.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change.

Published (DAILY) by C. HARRIS, 25, Bow Street, and may be had of all Newsmen

Theatre Royal, Drury Lane.

This Evening will be Performed a New Comedy in 2 Acts, called,

Maid or Wife?

Or, The Deceiver Deceived.

Principal Characters by
Mr. ELLISTON, Mr. HARLEY,
Miss SMITHSON, and Miss COPELAND.

After which,

The Coronation.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT
In which will be given a New Comic Song,
"*The King and the Coronation, Old England and the People.*"
By Mr. Knight, with a New Overture composed by Mr. T. Cooke.

To conclude with the Musical Extravaganza, called

Giovanni in London.

Don Giovanni, Madame VESTRIS.
Leporello, Mr. HARLEY. Mr. Florentine Finickin, Mr. BARNARD
Mr Deputy English, Mr. CATTLE. Pluto, Mr. MEREDITH.
Mercury Mr. HOWELL, Charon Mr. SMITH,
Firedrake, Mr. RANDALL Drainemdry, Mr. WILLMOTT.
Porous, Mr. W. H. WILLIAMS. Simkins, Mr TURNOUR.
Popinjay, Mr. VINING. Shirk, Mr. HUGHES. Spunge Mr. DOBBS
Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT.
Miss Constantia Quixotte, Miss POVEY. Mrs. English, Mrs ORGER
Mrs. Drainemdry, Mrs. HARLOWE. Mrs. Porous, Miss PHILLIPS
Mrs. Simpkins, Mrs. MARGERUM. Squalling Fan, Mrs BLAND
Succubus, Miss VALANCY. Tartarus, Mrs. BEST.
In Act 1. A PAS SEUL by Miss TREE

On Tuesday, Nov. 27, will be revived, the Tragedy of
DE MONFORT,
(5th act altered) De Monfort, Mr. KEAN.
Rezenvelt, Mr. Cooper, Count Freberg, Mr. Barnard, Jerome, Mr. Foote, Manuel, Mr. Powell, Anselm, Mr. Thompson Jane De Montfort, Mrs. Egerton, Countess Freberg, Miss Smithson.

On Wednesday a Tragedy, in which Mr. Kean will perform.—On Thursday, Maid or Wife? with the Coronation.—The Coronation will be repeated on Friday and Saturday, shortly after which, it must be laid aside, in consequence of the preparations for a New Drama.

Theatre Royal, Covent Garden.

This Evening will be performed the Tragedy of

VIRGINIUS.

Appius Claudius..... Mr CONNOR
Virginius..... Mr MACREADY
(Being his first appearance this Season)
Icilius..... Mr ABBOTT
Claudius..... Mr HORREBOW
Siccius Dentatus..... Mr YATES
Numetorius..... Mr EGERTON
Spurius Oppius..... Mr RYALS
Vibulanus..... Mr JEFFRIES
Marcus..... Mr CLAREMONT
Publius..... Mr MEARS
Honorius..... Mr NORRIS
Valerius..... Mr VEDY
Lucius..... Mr COMER,
Cneius, Mr. KING. Titus, Mr. CHAPMAN.
Servius, Mr. ATKINS. Sextus, Mr. CRUMPTON.
Plebians, Messrs. Barnes, Montague, &c.
Virginia..... Miss FOOTE
Servia, Mrs. CONNOR Slave, Mrs. CHIPP

After which the Operatic Drama of

The Libertine.

Founded on the interesting Story of Don Juan.

Don Juan *(the Libertine)*.. Mr. CONNOR
Don Pedro..... Mr. CHAPMAN
Don Octavio..... Mr. PYNE
Leporello..... Mr. MEADOWS
Masetto..... Mr. DURUSET
Donna Leonora..... Miss LOVE
Donna Elvira..... Mrs. FAUCIT
Maria..... Mrs. STERLING
Zerlina..... Miss M. TREE

To-morrow, (last time) The Exile, after which the Farce of Brother and Sister
On Wednesday, The Slave.
On Thursday will be revived Shakespeare's Play of The Two Gentlemen of Verona, with new Scenery, Machinery, Dresses, Decorations, and Music
After which, the Citizen, Maria, Mrs. Chatterley.
On Friday will be produced, a New Entertainment, called The Two Pages of Frederick the Great.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 21. Tuesday, Nov. 27, 1821. Price 1d.

DRURY LANE.

The entertainments here, last night, of *Maid or Wife? The Coronation*, and *Giovanni in London*, were well adapted for those who go to the Play without knowing or considering the nature of the performances. Our *country cousins* and *foreign visitors* to the metropolis, flock to the theatre because it is open; and because it enables the one set to tell their gaping rural associates, on their return home, what a mighty large fine place the London Play-house is—and furnishes the other party with a *magnifique, superbe* description for a page or two in their *Journal de Voyage*. With the aid of these two descriptions of persons, and their town friends, and the numerous domestics at present awaiting in idleness the return of their masters and mistresses, and who are inclined to spend some part of their board-wages on a seat in the Pit or Gallery, a tolerably large audience is drawn to the theatres, let the managers represent what they will. Still, however, there is a large and respectable class ready to attend them whenever sufficient taste and judgment are displayed in the selection of Dramas to be performed: and, therefore, a wise manager will always take care that his play-bills shall announce for some part of the evening's amusement, one piece, at least, adapted to that class. Yet, we have too often witnessed the neglect of the true supporters of the stage, whilst an opportunity occurred of attracting the casual mob without a single effort of genius. This, as a policy calculated to fill the house for a given time, may answer; but in the end must fail to produce permanent benefit from the averted habits of all rational people in respect to attending the theatres, where folly and noise have superseded good sense, wit, and humour. By perpetually offering something to satisfy the lovers of the genuine drama, they will remain with fixed attention and appetite for theatrical amusements, but every lapse of regard for their gratification, lets loose many from the very memory of the stage.

De Monfort.

This Tragedy, from the able pen of Miss Baillie, is to be produced to-night, with the last act considerably altered to heighten the effect. As the talents of the author, the character of the Play, and the long-devoted attention of Mr. Kean to the getting it up in a powerful manner, are well known, expectation is naturally roused to a very extensive degree, and will undoubtedly be conspicuous this evening from the numerous assemblage in the house.

COVENT GARDEN.

We experienced last night a rare treat in witnessing Mr. MACREADY's delineation of *Virginius*. To enumerate its peculiar beauties would be an endless task, tho' the recollections it would revive would render it a pleasing one; yet still we think, that tho' the colouring of the prominent and bold features of the picture is exquisitely fine, it needs the lighter shading of the inferior parts to render it complete. Yet it pourtrays those master strokes of art, which make the mind and imagination bend to transcendant excellence incapable of exercising the dull task of critism. The petulance at *Lucius*' tardy recital, the breathless anxiety when *Virginia's* name is uttered, the stupifying and unconnected ravings of the injured and fond Father, and the yell of perception which marked his discovery of the fell plot, all were given in the happiest manner, and drew from the audience the most enthusiastic applause.

Mr. ABBOTT's *Icilius* was a very fair piece of acting; but this gentleman seems so little to *feel* his characters, and so commonly supplies that *trifling* deficiency by a mouthing and pompous style of declamation, that tho' in a line of parts where respectability of appearance, a knowledge of the stage, and a correct recital of the author's words are necessary, Mr. ABBOTT is extremely happy—yet a step beyond that, and he is very bad.

Mr. YATES played *Siccius Dentatus* with a great deal of effect and point; and tho' he sometimes descended to caricature, he displayed in it much ability. Miss FOOTE both acted and looked the *Virginia* of our imagination and the author's conception. The play possesses a great deal of interest, with no intricacy of plot; the language is energetic and figurative, and tho' sometimes beautifully poetical, is at others most puerile. The variety of very inferior characters, and the frequent introductions of mobs, disturb much the harmony of feelings which the higher parts of this play create, and unfortunately the scenery last night was so very ill managed, as to excite the lengthened and frequent hisses of the audience. The Play concluded with the most enthusiastic expressions of approbation; yet tho' there were (on its immediate conclusion) a few faint efforts made for its repetition, the announcement of the *Exile* silenced them all.

The afterpiece of the *Libertine* followed, and more pains appear to have been bestowed upon its repetition, than on its recent performance.

Mr. MEADOWS, tho' still miserable in the music, and still leaving out a very fine song, has very much improved in *Leporello*. Mr. CONNOR was very respectable as *Don Juan*, and Miss M. TREE received the approbation of the audience with the same agreeable and good-natured smile which generally plays around her features. The House was very well attended.

Mr. JONES, the late Patentee of the Crow-street Theatre, in Dublin, has recently taken the benefit of the Insolvent Act.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

The Exile.

Count Ulrick *(the Exile)* Mr. EGERTON
Governor of Siberia.....Mr. W. FARREN
Baron Altradoff.....Mr. MEADOWS
Count Calmar.....Mr. DURUSET
The Patriarch.....Mr. HUNT
The Czarowitz, ...Master BODEN
Daran.....Mr. YOUNG
Welzien.....Mr. CONNOR
Rimski.....Mr. COMER
Servitz.....Mr. FAWCETT
Yermach.....Mr. CHAPMAN
Officer, Mr. MEARS. Old Cottager, Mr. ATKINS
Mariner, Mr. GEORGE. Servant, Mr. KING
Guard, Mr. LOUIS.
Villagers, Messrs. Taylor, Pyne, &c.

The Empress Elizabeth,....Mrs. FAUCIT
Katharine.....Mrs. TENNANT
Sedona, Mrs. VINING. Alexina, ..Miss FOOTE
Villagers, Mesdms. Beaumont, Love, &c.

To conclude with the Musical Farce of

Brother and Sister.

Don Christoval de Tormes, Mr. FAWCETT.
Don Sylvio de Flores, Mr. DURUSET. Pacheco, Mr. LISTON.
Bartolo, Mr. BLANCHARD.

Donna Isidora, Miss HALLANDE. Rosanthe, Miss LOVE,
Donna Camilla, Miss E. GREEN. Agatha, Mrs. LISTON.

On Wednesday, The Exile, with the Melo-drama of The Blind Boy.

On Thursday will be revived Shakespeare's Play of The Two Gentlemen of Verona, with new Scenery, Machinery, Dresses, Decorations, and Music. After which, the Citizen, Maria, Mrs. Chatterley.

On Saturday will be produced, a New Entertainment, called The Two Pages of Frederick the Great.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

DE MONFORT.

With a newly arranged Fifth Act.

De Monfort..... Mr. KEAN.
Rezenvelt..... Mr. COOPER.
Count Freberg..... Mr. BARNARD.
Jerome..... Mr. FOOTE.
Manuel..... Mr. POWELL
Anselm..... Mr THOMPSON.

Conrad Mr. BROMLEY. Bernard, Mr. WILLMOTT,
Page, Miss Carr. Anselm, Mr. Thompson. Hilario, Mr. Vining.
Antonio, Mr. Meredith. Jaques, Mr. Webster. Pedro, Mr. Howell,
Officer, Mr. Dobbs, Officers Messrs. Hope, Gussio, &c.
Monks, Messrs. Read, Smith, Sheriff, Randall, Isaacs, Turnour, &c.

Jane De Monfort..... Mrs. EGERTON.
Countess Freberg .. .. Miss SMITHSON.

Theresa, Mrs. BARNARD, Abbess, Mrs. KNIGHT,
Novice, Mrs. ORGER.
Nuns, Mesdms. Brooks, Phillips, Mallard, Cooper, Hill, &c.

In act two a Festival, in which Miss TREE will dance a Pas Seul.

In act four a Banquet, a Glee, by Miss Povey, Mrs. Bland, & Mr Mason

In act five a Requiem, composed by Mr. T. Cooke.

After the Tragedy, the Farce of

WHO's WHO?

Old Headstrong, Mr. GATTIE Charles Headstrong, Mr. BARNARD
Mr. Kitcat, Mr. FOOTE.
Henry Sutherland, Mr. VINING. Endall, Mr. HARLEY.
Sam Dabbs, Mr. MUNDEN.
Robin Gruff, Mr. HUGHES. Servant, Mr. WEBSTER
Miss Sterling, Mrs. ORGER. Mary, Mrs. DOBBS.

On Wednesday a Tragedy, in which Mr. Kean will perform.—On Thursday, Maid or Wife? with the Coronation.—The Coronation will be repeated on Friday and Saturday, shortly after which, it must be laid aside, in consequence of the preparations for a New Drama.

Printed by E. Thomas, Denmark-Court, Exeter-'Change.
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Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 22. Wednesday, Nov. 28, 1821. Price 1d.

DRURY LANE.

Mr. Kean's De Monfort.

Another well-earned tribute to genius was bestowed, last night, on Mr. Kean.

The Tragedy of *De Monfort*, of which he was the hero, is so justly described by Mrs Inchbald, that we shall quote what she says of it.

"The spirit, the soul, the every thought and sensation of the first character in this piece, De Monfort, is clearly discerned by the reader, and he can account for all the events to which they progressively lead; but the most attentive auditor, whilst he plainly beholds effects, asks after causes; and not perceiving those diminutive seeds of hatred, here described, till, swollen, they extend to murder, he conceives the hero of the tragedy to be more a pitiable maniac, than a man acting under the dominion of natural propensity.

"Even to the admiring reader of this work, who sees the delineation of nature in every page, it may peychance occur, that disease must have certain influence with hate so rancorous; for rooted antipathy, without some more considerable provocation than is here adduced, is very like the first unhappy token of insanity.

"Strike not upon one particular chord in all DeMonfort's feelings, and he is a noble creature; but from this individual string vibrates all that is mean and despicable in man. Thus is the mind of the lunatic generally tyrannized by one obstinate idea.

"Though hatred be the passion described in this tragedy, pride was its origin, and envy its promoter. The schoolboy, who, by his ridicule, wounded the self importance of his playfellow, might, we find, have been forgiven, had not good fortune bestowed, on this Rezenvelt, unexpected riches, social qualities, and friends; to rival those possessed by Monfort, his former superior.

"From hence is derived this most admirable moral—The proud man, yielding to every vice which pride engenders, descends, in the sequel of his arrogance, to be the sport of his enemy, the pity of his friends, to receive his life a gift from the man he abhors, and to do a midnight murder!

"Still the author's talents invest with dignity this cowardly assassin, and he inspires a sublime horror to the last moment of his existence—and even when extended as a corse."

With respect to the play as acted last night, it has undergone material alterations throughout, but particularly in the 5th Act, by the recent hand of Miss BAILLIE, the authoress. The tendency of these touches was to give a better *stage effect* than it formerly possessed, and this object has been in some degree attained: but still, as a piece to rank amongst the *acting* drama, it must ever find a KEAN to fill the part of *De Monfort*, or it is nothing but a work for the closet.

It is impossible to describe the powerful impression which Mr. KEAN made on the audience, on every occasion, in this extraordinary character. His furious behaviour before his servants at the intelligence that *Rezenvelt*, the man of his hate, was at hand—his turn of recollection smothering a further exposure of the cause of his emotion—his constrained reception of *Rezenvelt*,—and, on whose departure, his burst of

> "Hell hath no greater torment for th' accurs'd
> Than this man's presence gives—."

were severally expressed in the most admirable manner. His interview with his sister, *Jane de Monfort*, wherein he avows his secret antipathy to *Rezenvelt*, and concludes with exclaiming—

> "What, what would I give!
> What would I give to crush the bloated toad,
> So rankly do I loathe him!"

was finely marked with vain attempts to keep down his master-passion in deference to the lessons of his noble and beloved sister, and met with loud applause. The reconciliation scene with *Rezenvelt*, again afforded a varied display of his powers: and the frantic manner in which he receives and acts on the false information that makes him believe love from his sister towards *Rezenvelt*, not affection for himself, produced her intercessions for him to receive the man he detested into his friendship, was truly ferocious, leading as it did to the combat in which he is disarmed by the generous man he would destroy, and thence to the calmer, but more cowardly resolution to way-lay and murder him.

But the master-piece of this great performance lies in the *last act*, after the perpetration of the bloody deed. Mr. KEAN's acting here is far—far beyond the power of words to give an idea of—it must be *seen* only; and when so, will be viewed with the thrilling horror it last night created; thus finishing the progressive traits of the infatuated *De Monfort* in a climax of frenzy never, perhaps, expressed with equal force by any actor. The loud cheers of the whole audience followed Mr. KEAN's fall—and on Mr. RUSSELL appearing to announce the performances of this evening, a general call for "Mr. KEAN" caused him to come forth and give out *De Monfort* for to-night, amidst deafening applause, and waving of hats.

COVENT GARDEN.

The Exile proved as condusive last night to the interest of the treasury of this Theatre, as we should imagine it has done on any evening since its production.—The House was well attended in all it parts.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulrick *(the Exile)* Mr. EGERTON
Governor of Siberia,....Mr. W. FARREN
Baron Altradoff.....Mr. MEADOWS
Count Calmar.....Mr. DURUSET
The Patriarch.....Mr. HUNT
The Czarowitz, ...Master BODEN
Daran.....Mr. YOUNG
Welzien.....Mr. CONNOR
Rimski.....Mr. COMER
Servitz.....Mr. FAWCETT
Yermach.....Mr. CHAPMAN
Officer, Mr. MEARS. Old Cottager, Mr. ATKINS
Mariner, Mr. GEORGE. Servant, Mr. KING
Guard, Mr. LOUIS.
Villagers, Messrs. Taylor, Pyne, &c.

The Empress Elizabeth,....Mrs. FAUCIT
Katharine.....Mrs. TENNANT
Sedona, Mrs. VINING. Alexina, ..Miss FOOTE
Villagers, Mesdms. Beaumont, Love, &c.

After which, the Melo-drama of

The Blind Boy.

Stanisalus, Mr. CHAPMAN. Edmund, Mrs. CHATTERLEY.
Rodolph, Mr. CONNOR. Oberto, Mr. FAWCETT.
Starow.... Mr. HORREBOW Kalig..... Mr. FARLEY.
Molino.... Mr. BLANCHARD Elvina... Miss FOOTE.

On Thursday will be revived Shakespeare's Play of The Two Gentlemen of Verona, with new Scenery, Machinery, Dresses, Decorations, and Music. With a Farce, called The Lying Valet.

On Saturday will be produced, a New Entertainment, called The Two Pages of Frederick the Great.

On Tuesday (first time this season) King Henry the Fourth, Part II. with the Coronation.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

DE MONFORT.

With a newly arranged Fifth Act.

De Monfort..... Mr. KEAN.
Rezenvelt..... Mr. COOPER.
Count Freberg..... Mr. BARNARD.
Jerome..... Mr. FOOTE.
Manuel..... Mr. POWELL.
Conrad..... Mr. BROMLEY

Bernard, Mr. WILLMOTT,
Page, Miss Carr. Anselm, Mr. Thompson. Hilario, Mr. Vining.
Antonio, Mr. Meredith. Jaques, Mr. Webster. Pedro, Mr. Howell,
Officer, Mr. Dobbs, Officers Messrs. Hope, Gussio, &c.
Monks, Messrs. Read, Smith, Sheriff, Randall, Isaacs, Turnour, &c

Jane De Monfort..... Mrs. EGERTON.
Countess Freberg .. .. Miss SMITHSON.

Theresa, Mrs. BARNARD, Abbess, Mrs. KNIGHT,
Novice, Mrs. ORGER.
Nuns, Mesdms. Brooks, Phillips, Mallard, Cooper, Hill, &c.

In act two a Festival, in which Miss TREE will dance a Pas Seul.
In act four a Banquet, a Glee, by Miss Povey, Mrs. Bland, & Mr Matson
In act five a Requiem, composed by Mr. T. Coke.

After the Tragedy, the Farce of

Modern Antiques;

Or, the Merry Mourners.

Cockletop..... Mr. MUNDEN. Frank..... Mr, HARLEY.
Hearty..... Mr. MEREDITH. Joey..... Mr. KNIGHT.
Napkin..... Mr. HUGHES. Thomas..... Mr. WILMOTT
John..... Mr. WEBSTER Mrs. Cockletop Mrs. EDWIN.
Mrs. Camomile Mrs. ORGER. Belinda..... Miss PHILIPS.
Fannee..... Mrs MARGERUM Betty..... ... Miss COOPER.
Nan... ..... Mrs. HARLOWE.

To-morrow De Monfort, with the Coronation.

Printed by R. Thomas, Denmark-Court, Exeter-Change.
Published (Daily) by C. Harris, 28, Row Street, and may be had of all Newsmen.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 23. *Thursday, Nov. 29, 1821.* *Price 1d.*

DRURY LANE.

De Monfort.

We had no space, yesterday, to speak of the manner in which the other characters besides *De Monfort* were performed on the revival of the tragedy.

Mr. Cooper, is an actor of considerable *judgment*, but the range of parts for which he is best calculated is limited to those that require a sententious and precise manner. He has little *genius*; and, consequently cannot adequately give effect to playful or vivacious qualities. He is, therefore, very unfit to perform *Rezenvelt*, who is a man of light heart, and easy manners. Yet, struggling with the opposing difficulties of his natural powers, *Mr. Cooper* rendered *Rezenvelt* sufficiently respectable to be not altogether unworthy the fixed observation of such a *De Monfort* as *Mr. Kean.*

Mr. Barnard, generally makes us feel awkard, from the very anxiety he appears to have to be correct. Why does he not give his arms more freedom from the *shoulder*, and study some other way of disposing of them, than that perpetual bow, which they form? He has much good sense, something of the air of a genteel dancing-master, and a voice and elocution that by care might be made more potent than they are at present. His *Freberg*, from what we have said, may be supposed not a perfect sample of the elegant and friendly nobleman.

Mr. Foote as *Jerome*, gave a faithful portraiture of the ancient tenant of *De Monfort.*

Mr. Powell's *Manuel*, carries with it the *weight* of years he is supposed to bear; but we beg pardon of the *ladies.*

Mrs. Egerton, who generally gives her powerful voice too much compass, has in *Jane De Monfort* learnt to modulate it to an appropriate pitch, and gave her speeches in tolerably good style. Her *acting*, however, we do not always think correct—as for instance, when as the noble *Jane*, she enters the chamber where her almost maniac brother is raving over the bleeding corse of the so lately living and admired *Rezenvelt*, what does she do?—Why, advances with her usual stately step, without a single glance or symptom of emotion at the horrid sight of the out-stretched victim, but at once approaches her brother erect and seemingly collected!—Surely, she ought to let her genius loose in such a scene. If she were to appear at the entrance in

fearful haste—to rush in with faultering steps, exhibiting in her action the deep felt horror at the sight before her—then fall into her brother's arms overcome with the contending feelings of fraternal love, of sickening detestation of the crime committed and pity for the slaughtered *Rezenvel*, surely a higher and more just effect would be produced. Miss SMITHSON's *Countess Freberg*, has scarcely enough maturity about it. But it was on the whole performed with attention and pleasing deportment. The rest of the ladies and gentlemen had so little to do, that we can only record the general propriety they evinced.

COVENT GARDEN.

The Exile, we should think, proved nearly as conducive to the interests of the treasury of this Theatre *last night* (altho' the 24th time of its representation) as on any evening since its production; and while the House was well attended to witness the *last* repetition (as announced) of *this* favourite drama, and bid adieu to the more favoured actors in the *Coronation*, the Tragedy of *Virginius*—a classical play, in which poetry encircles with her magic wreath the stubborn wrists of nature, and fiction hides beneath the garb of art—a piece in which all our most ardent associations—all the enthusiasm which from a Livy, an Herodotus, a Plutarch, a Xenophon and a Homer, we in youth imbibed of classic character—returned in glowing recollection to our imagination, and we lost thought of the puerile race around us, absorbed in the finer feelings of the Roman Father—yet on this occasion the Theatre was *comparatively* empty! So much for taste.

THE TWO GENTLEMEN OF VERONA.

This play is to be performed at Covent Garden this evening. Many doubts are entertained as to the validity of the asserted authorship, and many models advanced, from which, it is affirmed, parts of it have been taken. The former we conceive to be more a point of speculation than the latter; and tho' we think that the language of this play possesses fewer of those marked peculiarities of style which characterise Shakspeare's writings, it nevertheless bears evident traces of that great master's pen. It is inferior in characters, plot and circumstance, to many other of his plays, and is supposed to have been one of his earliest productions. The style is simple, and the poetical allusions often highly beautiful. We were much struck with the following one, which tho' *rather* hyperbolical, is still consistent with a *lover's* thoughts. The gentlemen are comparing the charms of their mistresses, when *Valentine* says, that the fair one of his friend "shall be dignified with this high honour—to bear my lady's train; *lest the base earth should from her vesture chance to steal a kiss, and, of so great a favour growing proud, disdain to root the summer swelling flower, and make rough winter everlastingly.*" The character of *Julia* very much resembles *Viola*, in *Twelfth Night*, and the language and style of *Launce* remind us of *Launcelot's* in the *Merchant of Venice*, as does the first discourse between *Julia* and her maid. The *sudden* love of *Proteus* (in defiance of honour and pledged vows) for *Silvia*, is highly inconsistent. The play in itself is dull, nor has it ever been a favourite.

Theatre Royal, Covent Garden.

This Evening will be revived Shakespeare's Play of *The*

Two Gentlemen of Verona.

Duke of Milan	Mr. EGERTON.	Ubaldo.....	Mr. DURUSET.
Antonio.....	Mr. CHAPMAN.	Carlos.....	Mr. TAYLOR.
Proteus	Mr. ABBOTT.	Luigi.....	Mr. COMER.
Valentine.....	Mr. JONES.	Stephano...	Mr. J. ISAACS.
Sir Thurio	Mr. FARREN.	Rodolfo.....	Mr. PYNE.
Sir Eglamour..	Mr. HUNT.	Julia.....	Miss M. TREE.
Launce	Mr. LISTON.	Sylvia.....	Miss HALLANDE
Speed.....	Mr BLANCHARD	Lucetta....	Miss BEAUMONT

In Act IV. will be introduced Four additional Scenes, consisting of—Scene I,

THE CARNIVAL in the SQUARE of MILAN,

In which, according to the ancient custom at Carnivals, takes place the

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1st Spring.—2nd. Summer.—3rd. Autumn.—4th. Winter.—5th. Earth.—6th. Air.—7th. Fire —8th. Water.

In this Element, Thetis is seen conducting CLEOPATRA's GALLEY, as sailing down the River Cydnus.—Scene II.

THE PALACE OF THE HOURS.

The Genius of Pleasure, Miss E. DENNETT

Morning—Noon—Evening—and Night—rise over the Earth in their Courses.

SCENE III.

Artificial Mountain in the Gardens of ths Duke of Milan, which explodes and discovers Scene IV.

THE TEMPLE OF APOLLO.

The following are the Selections from Shakspeare.

Song—*When I have seen the hungry ocean* Poems
Song—*True love is an ever fixed mark.* Sonnets
Duet—*Say, tho' you strive.* Poems
Song—*O never say that I was false.* Sonnets
Glee—*Good night, Good rest.* Sonnets
Song—*When in disgrace with fortune.* Sonnets
Roun —*To see has face.* Venis & Adonis
Glee—*Who is Sylvia?* Two Gentlemen of Verona
Song—*Lo! in the torrent.* Sonnets
Song—*That time of year.* Sonnets
Chorus—*Now the hungry lions roar.* mids. Night's Dreams
Duet—*On a day* Love's Labour Lost
Song—*Should he upbaid.* Teming of the Shrew
Finale—*How like a winter.* Sonnets

To conclude with the Farce of

The Lying Valet.

Sharp, by Mr. MEADOWS, Gayless by Mr. HORREBOW,
Justice Guttle, Mr. CRUMPTON, Dick by ATKINS,
Beau Trippet by Mr. PARSLOE.
Melissa by Miss BEAUMONT, Mrs. Gadabout by Miss GREEN,
Kitty Pry by Mrs. GIBBS, Mrs. Trippet by Miss SHAW,
Priscillasby by Miss VIALS.

On Saturday will be produced, a New Entertainment, called The Two Pages of Frederick the Great.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

DE MONFORT.

With a newly arranged Fifth Act.

De Monfort..... Mr. KEAN.
Rezenvelt..... Mr. COOPER.
Conrad..... Mr. BROMLEY
Count Freberg..... Mr. BARNARD.
Jerome..... Mr. FOOTE.
Manuel..... Mr. POWELL.

Bernard, Mr. WILLMOTT,
Page, Miss Carr. Anselm, Mr. Thompson. Hilario, Mr. Vining.
Antonio, Mr. Meredith. Jaques, Mr. Webster. Pedro, Mr. Howell,
Officer, Mr. Dobbs, Officers Messrs. Hope, Gussio, &c.
Monks, Messrs. Read, Smith, Sheriff, Randall, Isaacs, Turnour, &c.

Jane De Monfort..... Mrs. EGERTON.
Countess Freberg.., .. Miss SMITHSON.

Theresa, Mrs. BARNARD, Abbess, Mrs. KNIGHT,
Novice, Mrs. ORGER.
Nuns, Mesdms. Brooks, Phillips, Mallard, Cooper, Hill, &c.

In act two a Festival, in which Miss TREE will dance a Pas Seul.
In act four a Banquet, a Glee, by Miss Povey, Mrs. Bland, & Mr Mason
In act five a Requiem, composed by Mr. T. Cooke.

After which,

The Coronation.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT
In which will be given a New Comic Song,
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No. 24. *Friday, Nov.* 30, 1821. *Price* 1*d.*

DRURY LANE.

Mr. Kean continues to give existence on the *Stage* to the Tragedy of *De Monfort.* Miss Baillie is *fortunate.*

TO THE PROFESSORS OF THE HISTRIONIC ART.

Ladies and Gentlemen,

We have received a *Letter* which contains matter of the *highest importance* to your interests, and which we propose to insert in to-morrow's Paper, with a reply from ourselves at some length, provided nothing *new* occurs in the Theatres to occupy the space we intend to devote to the subject this epistle alludes to. You must be conscious, Ladies and Gentlemen, that we have, throughout this work, evinced an ardent desire to do justice to you and to the Public; and, be assured, that on an occasion such as the present, we will not be found deficient in guarding your reputation and welfare.

The Editors.

COVENT GARDEN.

We are really doubtful as to the subject we should begin with for our remarks; the *general* disposition we know, demands at first a minute and long account of the gaudy attractions of the Carnival; but in adherence to better taste, we commence our task of observation upon the merits or defects evinced by the performers. In our remarks of yesterday, upon the play of The Two Gentlemen of Verona, we stated that it had never been held in equal estimation with Shakespeare's other dramatic productions, and that it needed those striking points of character and situation, and a greater variety of incident and sentiment to create a pleasurable feeling on its representation. This has in *some* measure been effected by the interspersion of music, and though such

introductions in more favored writings of our bard, we deem as sacrilegious, yet as the sonnets are productions of Shakespeare, and much tend to lighten the interest of the play, such introductions may easily be produced. We never saw any piece in which the principal characters (as they are termed) were so ill performed. Messrs. Farren, Liston, and Blanchard, with Miss M. Tree, and Miss Hallande, being the only persons in the play whose efforts are worthy of notice. Mr. Jones, though quite unfit for, and unlike Valentine, has still a *something* in his acting which pleases of itself; but the quaint, sharp, and peculiar style of performing (which this gentleman can never divest himself of) but ill accorded with the *one* Gentleman of Verona, and his sentiment in the last scene of the play, was the most comic thing we have heard for some time. Mr. Abbott, was (as usual) *mouthing* and *respectable,* he spoke the *words* of the author, but as to feeling, energy, or point,—a waxen image in a barber's window displays as much. This gentleman is not fit for any other line in Covent Garden Theatre, but the *walking gentleman ;* yet our readers will scarcely credit, that he is to supply Mr. C. Kemble's place in Henry the Fourth, playing the Prince of Wales.

Mr. W. Farren was (as he always is) *excellent*: he made an important feature of an indifferent part, and to him are we indebted for a chief portion of the pleasure we derived from the play. Mr. Liston was very good as *Launce,* tho' 'tis true he received from the audience a lesson we think he stood much in need of—that, favourite as he is, indecencies upon the stage are not tolerated under the mask of buffoonery. Miss M. Tree played *Julia* in a very interesting and effective manner, and tho' we do not think that she did that justice to the music which her native powers of voice enable her to do, yet, after so severe an illness, strict criticism would be illiberal. Miss Hallande evinced, in *Silvia,* most excellent powers for acting, and gave many speeches with considerable effect. We think we never heard this lady in better voice: she sang *" Oh never say that I was false"* in a very superior manner. The music rather partakes of the character of the play, and displays a great want of originality. To describe the *Carnival* would exceed our present limits; it may therefore suffice for the present to observe, that it was exceedingly splendid and beautiful. The house was crowded to excess.

The Duke of York was present; and also Mrs. Garrick in good health.

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Sir Eglamour..	Mr. HUNT.	Julia.....	Miss M. TREE.
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Speed.....	Mr BLANCHARD	Lucetta....	Miss BEAUMONT

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Chorus—*Now the hungry lions roar.* mids. Night's Dreams
Duet—*On a day* Love's Labour Lost
Song—*Should he upbraid.* Taming of the Shrew
Finale—*Now like a winter.* Sonnets.

To which will will be added the Farce of

Too Late for Dinner.

To-morrow, The Two Gentleman of Verona, After which will be produced, for the first time a New Entertainment, called The Two Pages of Frederick the Great.

On Tuesday (first time this season) King Henry IV—Part II. with the Coronation. King Henry, Mr. Macready.

Theatre Royal, Drury Lane.

By Special Desire.

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With a newly arranged Fifth Act.

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Rezenvelt..... Mr. COOPER.
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Bernard, Mr. WILLMOTT,

Page, Miss Carr. Anselm, Mr. Thompson. Hilario, Mr. Vining.
Antonio, Mr. Meredith. Jaques, Mr. Webster. Pedro, Mr. Howell,
Officer, Mr. Dobbs, Officers Messrs. Hope, Gussio, &c.
Monks, Messrs. Read, Smith, Sheriff, Randall, Isaacs, Turnour, &c.

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In act five a Requiem, composed by Mr. T. Cooke.

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By Mr. Knight, with a New Overture composed by Mr. T. Cooke.

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No. 25. *Saturday, Dec.* 1, 1821. *Price* 1*d.*

In our yesterday's paper we referred to a letter, which we had received, of considerable importance to the performers at our Theatres: we now present it.

"TO THE EDITORS OF THE THEATRICAL OBSERVER."

"Gentlemen,

One of the *juniors* of my family having purchased your papers, they fell under my notice; and I will do you the justice to say the work appears conducted on honorable principles. As it bears such a character, and is devoted to Theatrical subjects, I have thought it a proper medium, (with your permission) of communicating my opinion on a matter as much connected with the interests of the Stage, as with those of Society—namely—*the private character of Theatrical Performers.*

It is, I think, notorious, that of all classes of the community, there is none which has at all times contained so large a proportion of ill-conducted members as that of the profession of the Stage. Amongst the men there have been found innumerable debauchees, unprincipled spend-thrifts, and insincere friends; and amongst the women, too many exhibiting a disgusting levity, or who are no better than public courtezans. Now what can be the character of an *audience* in this christian country, who sit with delight to witness the performances of persons thus degraded by vice! Are we, because they possess *talent*, to forget they want *virtue?* Is it possible for a well-constructed mind to receive gratification at the hands of those it contemns? Shall we *applaud* the very person who in our heart we despise?—No—the spectator that does so is an errant hypocrite, and merits the contempt he suppresses. For my part, gentlemen, I cannot countenance an amusement that is not conveyed in a pure shape, both in language and action; and through the medium of an individual to whose private conduct there is no high moral objection. You must, therefore, suppose I seldom visit our Theatres; or allow those of my children who I can controul, to do so; and you may imagine I set my face against their attention being drawn towards those places of entertainment. If it were in your power to render the acting *Drama*, and all the *representatives* of its characters worthy the esteem of *good men*, I will say, (without a glance of self-commendation,) you shall have the support of

Nov. 28. CIVIS."

To Civis we will say, that if it is in our power to shew him the erroneous grounds on which he has formed his opinion, and that he may *conscientiously* take a seat in our Theatres on numerous occasions, we hope to have the honor of his name in our list of *subscribers*, amongst whom are some of as worthy and independent individuals as exist in this "*Christian Country.*"

We assent to the value of good *private character* in every station of life; but in our view of the class of Theatrical Performers as it exists in these days, there appears no such disproportion of vice predominant over virtue as *Civis* assumes. If we chose to *name* many members of this profession whose private conduct is in any degree known to us, we could present a long list of excellent fathers, mothers, husbands, wives, brothers, sisters, &c. who fulfill the relative duties of their station with propriety. True, there may be some *glaring exceptions*—persons who, from the very publicity of their avocation, have the faults and errors of their life made conspicuous; but these ought not to confer a similar character on the whole body, whose reputation in Society is gradually advancing, and will, we trust, never recede. The opinion of *Civis* is evidently formed on what he may have heard of some particular depravity, or have read of in the *Green-Room History* of former times; and we think he may look to the circles, not merely where fashion moves, but where men of plain sterling worth are to be found, and seeing the number of principal members of our great Theatres welcomed there, he might, surely, consider himself not so *superior* a being, as to be above permitting them to rehearse or embody the passions in *his* presence. We admit, that where gross personal misconduct in a performer, has become "*notorious,*" there can be no very high satisfaction in witnessing their histrionic efforts; but at the same time it becomes a questionable point—*how far the public have a right to sit in judgment on the private behaviour of a person, who only appears a candidate for approbation as one of the characters of the Drama.* As to the Plays in which *Civis* would demand *purity*—he will find some, *we think*, that convey sufficient morality for a *divine*; and so we hope to find him patronising *Morton, &c.* the *Histrionic Artists*, and—*The Theatrical Observer*.

COVENT GARDEN.

The Two Gentlemen of Verona has undergone some judicious alterations.—The house was excessively full.

Drury Lane.—*De Monfort* still continues to draw good Houses.

We have to apologize for the mistake (the first of the kind which has occured) in a few of Thursday's numbers—*The Coronation*, was announced instead of *Maid or Wife?* The *first* intimation from Drury Lane was to this effect, though afterwards altered. There were not more than 800 of *these* bills printed, and in the greater number of our circulation the error was corrected.

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The principal characters by

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Mrs. GIBBS, Mrs. VINING.

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Count Freberg..... Mr. BARNARD.

Bernard, Mr. WILLMOTT,

Page, Miss Carr. Anselm, Mr. Thompson. Hilario, Mr. Vining. Antonio, Mr. Meredith. Jaques, Mr. Webster. Pedro, Mr. Howell, Officer, Mr. Dobbs, Officers Messrs. Hope, Gussio, &c. Monks, Messrs. Read, Smith, Sheriff, Randall, Isaacs, Turnour, &c.

Jane De Monfort..... Mrs. EGERTON.
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COVENT GARDEN.

The Two Gentlemen of Verona was on Saturday night repeated, and though it underwent many alterations since its first representation, the first act being shortened, and many scenes curtailed of their dulness, it is still very heavy in its representation. Messrs. Jones and Abbott retain the happy peculiarities of perfect unsimilitude to the characters they perform:—The former is as much the quaint pert coxcomb in Valentine, as the latter is the dull prosing statue of a Proteus. Miss M. Tree sang considerably better than on the previous evening; and Mr. Liston continues to avoid a repetition of the censure he on Thursday received.

The Carnival has undergone some alteration, tho' the last scene (which if properly managed is very beautiful,) was very ill done.—Morning, noon, evening and night, cease to perform their courses round the earth, and in their stead the Genius of Pleasure favours the audience with an indifferent Pas Sual.

Miss HALLANDE was extremely ill, and obliged in the second act to leave the stage; and tho' she resumed her duties, several pieces of music were left out. The Theatre was very full.

The entertainments concluded with a new afterpiece, called *The Two Pages of Frederick the Great*, which most completely succeeded. This farce is a translation from an old French entertainment, some years ago performed at the Theatre Francaise, and with several others of a similar description founded upon anecdotes of the Prussian King, remarkably successful on the Parisian boards. Mr. POOLE (the author of *Match-Making*, an afterpiece of some merit produced last season at the Haymarket) is the translator of this trifle The plot of the farce is as follows:—The widow and daughter of a deceased Officer who distinguished himself in the Prussian service, has been by the machinations of a villain, deprived of her property, and forced to subsist chiefly upon the assistance of her son Agustus (Miss FOOTE) a page in the employ of Frederick, and who (while his companions dispose of their money in frivolity and play) abstains from their amusements to assist his parent. For the purpose of presenting a petition to the King, as well as to see her son, the mother arrives at the Universal Hotel at Berlin, kept by a Prussian, *Phelps* (Mr. FAWCETT) who

without immediately recognizing the lady, had received important services from her late husband. The mother is here visited by a friend and fellow-page of her son's, a wild thoughtless youth (Mrs. CHATTERLEY), who fancies himself in love with his friend's sister. He returns with a letter from the mother to Agustus, who in the perusal of it, overcome with fatigue from severe exercise, falls asleep, and while in this state Frederick enters the chamber. Having heard of the envious suspicions of the boy's comrades, who know not how he disposes of his money, Frederick reads the letter which lies open in the page's hand, and, struck with the character of the youth, slips into his pocket a roleau of 100 ducats. The mother has been pursued to Berlin, and is saved from an arrest by Phelps. She presents her petition to his Majesty, who punishes her persecutors, and rewards the virtues of her son. There is a little underplot of some humour between the landlord and his wife. The piece is light and agreeable, tho' the love affair of the second page is rather tiresome. Mr. W. FARREN, as the King, was inimitable, and excited the warmest approbation of the audience. Miss FOOTE was extremely interesting as Agustus, but we did not much admire Mrs. CHATTERLEY's acting—it wanted vivacity for so wild a character. Mr. FAWCETT and Mrs. GIBBS were both excellent. On Mr. FARREN announcing his repetition, he was greeted with the greatest applause, though he announced it by mistake for *yesterday*, instead of this evening.

DRURY LANE.

IT is impossible not to perceive the difficulties under which Mr. KEAN labours to maintain, *at this Theatre*, the proper result of his genius. It is an easy matter for a performer of tolerable repute to go through his task with satisfaction to an audience, where he is supported by adequate talent in the other representatives of the characters in a Drama, but when the *whole weight* of attraction rests on the shoulders of *one*, where the interest of the play demands that others of the dramatis personæ should be made prominent, the highest efforts of superior skill can hardly supply the deficiency.

Thus, as to *De Monfort*; those who witness its performance, are not entertained with an interesting tragic story, developed with admirable effect by the excellent acting of *all* the principal performers, but they only see *Mr. Kean* act a part that enables him to exhibit his astonishing powers in the most eminent manner, whilst the other parts are indifferently represented. Audiences admire *Mr. Kean's* efforts, yet leave the Theatre dissatisfied; because they have nothing to dwell on with pleasure but his insulated exertions: the consequence of this is, that the attendance at the Theatre falls off, and the enemies of this distinguished actor assert his diminished power to attract, instead of owning the true cause, which lies in the bad policy of the Manager in not procuring with *liberal* hand, *talent* of a nature to give consistency and effect to every part of a Drama.

Theatre Royal, Covent Garden.

This Evening will be performed Shakespeare's Play of

The Two Gentlemen OF VERONA.

Duke of Milan	Mr. EGERTON.	Ubaldo.....	Mr. DURUSET.
Antonio.....	Mr. CHAPMAN.	Carlos.....	Mr. TAYLOR.
Proteus.....	Mr. ABBOTT.	Luigi.....	Mr. COMER.
Valentine.....	Mr. JONES.	Stephano...	Mr. J. ISAACS.
Sir Thurio.....	Mr. FARREN.	Rodolfo.....	Mr. PYNE.
Sir Eglamour...	Mr. HUNT.	Julia.....	Miss M. TREE.
Launce.....	Mr. LISTON.	Sylvia.....	Miss HALLANDE
Speed.....	Mr BLANCHARD	Lucetta....	Miss BEAUMONT

n Act IV. will be introduced Four additional Scenes, consisting of—Scene I.

THE CARNIVAL in the SQUARE of MILAN,

In which, according to the ancient custom at Carnivals, takes place the

GRAND EMBLEMATICAL PROCESSION

Of the Seasons and the Elements.

1st. *Spring.*—2nd. *Summer.*—3rd. *Autumn.*—4th. *Winter.*—5th. *Earth.*—6th. *Air.*—7th. *Fire.*—8th. *Water.*

In this Element, Thetis is seen conducting CLEOPATRA's GALLEY, as sailing down the River Cydnus.—Scene II.

THE PALACE OF THE HOURS.

The Genius of Pleasure, Miss E. DENNETT

SCENE III.

Artificial Mountain in the Gardens of the Duke of Milan, which explodes and discovers Scene IV.

THE TEMPLE OF APOLLO.

The following are the Selections from Shakspeare.

Song—*When I have seen the hungry ocean* Poems
Song—*True love is an ever fixed mark.* Sonnets
Duet—*Say, tho' you strive.* Poems
Song—*O never say that I was false.* Sonnets
Glee—*Good night, Good rest.* Sonnets
Song—*When in disgrace with fortune.* Sonnets
Round—*To see his face.* Venus & Adonis
Glee—*Who is Sylvia?* Two Gentlemen of Verona
Song—*Lo! in the torrent.* Sonnets
Song—*That time of year.* Sonnets
Chorus—*Now the hungry lions roar.* mids. Night's Dreams
Duet—*On a day* Love's Labour Lost
Song—*Should he upbraid.* Taming of the Shrew
Finale—*How like a winter.* Sonnets.

To which will will be added a New Entertainment, called THE

Two Pages of Frederick the Great.

The principal characters by

Mr. W. FARREN, Mrs. CHATTERLEY, Miss FOOTE,
Mr. ATKINS. Mr. NORRIS. Mr. PARSLOE.
Mr. MEARS. Mr. LOUIS.
Mr. FAWCETT, Mrs. FAUCIT, Miss LOVE,
GIBBS, Mrs. VINING.

To-morrow, King Henry IV. Part II. with the Coronation, King Henry, Mr. Macready.

Theatre Royal, Drury Lane.

This Evening will be performed Shakspeare's Tragedy of

HAMLET.

Claudius, ... Mr. POWELL
Hamlet..... Mr. KEAN,
Polonius..... Mr MUNDEN
Laertes..... Mr.BARNARD
Horatio..... Mr. PEFLEY
Rosencrantz..... Mr. WEBSTER
Guildenstern..... Mr. VINING
Osrick..... Mr. RUSSELL
1st Gravedigger Mr. Harley, 2nddo. Mr. Hughes.
Marcellus..... Mr. WILLMOT
Bernado..... Mr. HOWELL
Francisco, Mr. DOBBS, Priest, Mr. FOOTE
Actors, Messrs. Bromley and W. H. Williams
Sailors, Messrs. Read, and Seymor,
Ghost of Hamlet's father Mr. COOPER
Gertrude..... Mrs EGERTON
Ophelia..... Miss KELLY
Actress..... Miss TIDSWELL

After which the favorite Musical Extravaganza called

Giovanni in London.

Don Giovanni, Madam VESTRIS
Leporello, Mr. HARLEY. Mr. Florentine Finickin, Mr. BARNARD.
Mr. Deputy English, Mr. GATTIE. Pluto, Mr. MEREDITH.
Mercury Mr. HOWELL, Charon Mr. SMITH,
Firedrake, Mr. RANDALL, Drainemdrry, Mr. WILLMOTT.
Porous, Mr. W. H. WILLIAMS. Simkins, Mr TURNOUR.
Popinjay, Mr. VINING. Shirk, Mr. HUGHE. Spunge Mr. DOBB.
Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT.
Miss Constantia Quixotte, Miss POVEY. Mrs. English, Mrs ORGER
Mrs. Drainemdry, Mrs. HARLOWE. Mrs. Porous, Miss PHILLIPS
Mrs. impkins, Mrs. MARGERUM. Squalling Fan, Mrs BLANDS
Succubus, Miss VALANCY. Tartarus, Mrs. BEST.

To-morrow, Wild Oats, with the Coronation.
On Wednesday, Brutus, with the Coronation.
On Thursday, the Suspicious Husband, with Giovanni in London.

Printed by E. Thomas, Denmark Court, Exeter Change.
Published (Daily) by C. Harris, 25, Bow Street, and may be had of all Newsmen.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 27. *Tuesday, Dec.* 4, 1821. *Price* 1*d*

COVENT GARDEN.

The Two Gentlemen of Verona was last night repeated at this Theatre. The House was indifferently attended, compared to the two previous evenings; but which cannot excite much surprise, as the play in itself possesses not sufficient dramatic interest to render it either highly attractive or amusing, and the music partakes rather of the character of science, than of sweetness and harmony. The *Carnival* was the resplendent object of attraction, but which (as we asserted) will, like *all such* baubles formed for the imagination, be soon despised, when reason resumes its empire over folly. The play last night exhibited an unusual number of blunders; and as our brothers of Erin would say, *commenced* with one—Miss HALLANDE being so ill, as to be unable to perform, and a young lady, *a first appearance*, &c. kindly sustaining the character. This gloomy information was announced by Mr. FAWCETT. The young lady is, we hear, a Miss HERBERT, and *really* for the *first time* sustained last night a prominent character at this Theatre. The foundation of our success we have never been desirous of laying upon harsh decisions, and petulant illiberality; we shall, therefore, refrain from passing any observation on this lady's last night's attempt, though we regret to see her announced for *Zelinda* this evening. The machinery in the Carnival was wretchedly managed; two wings of the Palace of the Hours partly and suddenly disappeared; and a ludicrous circumstance occurred to a carpenter, who, invading the territories of pleasure without sufficient caution, made his debut to the audience in an unwilling somerset over the clouds, and remained for some time with his heels kicking in the air, to the great amusement of the admiring beholders. The boat which was to bear the fugitives from Milan, met with so sudden a check, that its rower was capsized into the stream, and finding his attempts to set his vessel afloat quite fruitless, he with a great deal of *sang froid* made his exit through the waves. The play concluded heavily, though the afterpiece of *The Two Pages of Frederick the Great* made compensation for it.

The *Slave* is the entertainment for this evening. This piece is written by Morton, the author of *Speed the Plough* and several dramas founded on the German school. The music is sweet, and the play more calculated for dramatic effect, than for perusal; the language of *Gambia* (the leading character) is energetic: and though often strained

and bombastic, possesses many poetical beauties; yet this individual, in whom the chief interest reposes, rather presents to the imagination a picture of ideal conception, than of rational speculation. The other characters are well drawn, and with infinite humour; possessing all the requisites of broad farce to favour their admittance into public approval.

We think the managers wise in putting off *Henry the Fourth*, as Mr. ABBOTT's *Prince of Wales* would really have been an insult to a London audience.

DRURY LANE.

WE are happy to state that *Hamlet* was performed here last night, for the second time this season, in compliance with the universal sentiment of Mr. KEAN's excellence in this character, evidently expressed on the former representation.

We have nothing to remark on the present occasion, but the general adherence to his style of acting the part, as on the previous night—a style, which we conceive, greatly improved since his return to this country, by the close study he has, plainly, bestowed on it. He met, last night, with the most ardent applause throughout.

Miss KELLY as *Ophelia*, again produced a powerful emotion in the bosoms of tender-hearted maidens, as was proved by the display of many a pocket-handkerchief, absorbing the tears she drew forth by her acting the mad scene.

The other characters were cast as before, and sustained in a similar manner.

By the bye, *Mr. Harley* as the Grave-digger, made a blunder. In his argument, that, *if the water came to the man, and drowned him, he drowns not himself*—he omitted the other part of the case—*if the man go to the water*, but came to his *ergo* at once. He does this little part with much humour, and highly pleased the gods with his half-dozen waistcoats.

Giovanni in London followed, and MADAME VESTRIS again appeared with all her wonted vivacity, and was loudly applauded. This sublime piece of absurdity is announced to have nearly run its race for *this season*. Heaven send it may never be seen again!

The *Pit* and *Galleries* were well filled, but the *Boxes* were not well attended.

Mrs. W. WEST is re-engaged at this Theatre, and appears to-night as *Juliet*; we hope she has got rid of the *whining* tones of her tragic voice.

Mr. LOVEDAY, we are glad to find is announced as *John Dory* in *Wild Oats*. Why had he not the benefit of the *usual puff* after his first favorable appearance as *Michael* in *The Adopted Child*?

Miss Wilson is, we understand engaged at Dublin.

CORRESPONDENTS.

We have to apologise to our well wisher and correspondent, Mr. G. for having left his favour unnoticed: the press of matter occasioned this apparent neglect—the opportunity for returning which, we shall gladly avail ourselves of.

Theatre Royal, Drury Lane.

This Evening, will be performed Shakspeare's Tragedy of

Romeo and Juliet.

Prince of Verona.....	Mr. VINING,
Paris.....	Mr. BARNARD,
Montague.....	Mr. MEREDITH,
Capulet.....	Mr. POWELL,
Romeo.....	Mr. COOPER,
Mercutio.....	Mr. RUSSELL,
Benvolio.....	Mr. WILLMOTT,
Tybalt.....	Mr. THOMPSON,
Friar Lawrence.....	Mr. BROMLEY,
Friar John.....	Mr. DOBBS,
Balthazar.....	Mr. WEBSTER,
Abram.....	Mr. TURNOUR,
Peter.....	Mr. KNIGHT,
Sampson.....	Mr. HUGHES,
Gregory.....	Mr. HOWELL,
Apothecary.....	Mr. WILLIAMS,
Page.....	Miss C. CARR;
Juliet.....	Mrs. W. WEST,
Lady Capulet.....	Mrs. KNIGHT,
Nurse.....	Mrs. HARLOWE.

In Act I. A MASQUERADE SCENE.

IN ACT V.

A Funeral Procession to the Monument of the Capulets,

With a DIRGE, composed by the late Mr. LINLEY.

After which,

The Coronation.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT

In which will be given a New Comic Song,

" The King and the Coronation, Old England and the People."

By Mr. Knight, with a New Overture composed by Mr. T. Cooke.

To-morrow, BRUTUS. Brutus, Mr. Kean. With the CORONATION.

On Thursday, WILD OATS With GIOVANNI in LONDON, *last time.*

Printed by E. THOMAS, Denmark Court, Exeter 'Change.

Published (DAILY) by C. HARRIS, 25, Bow Street, and may be had of all Newsmen.

Theatre Royal, Covent Garden.

This Evening will be acted the Musical Play of

THE SLAVE.

Governor of Surinam, Mr BLANCHARD,
Capt Malcolm, Mr PYNE,
Capt Clifton, Mr DURUSET,
Lindenburg, Mr ABBOTT, Fogrum, Mr. LISTON
Matthew Sharpset, Mr JONES,
Sam Sharpset, Mr EMERY,
Gambia, (the Slave) Mr MACREADY,
Somerdyke, Mr TAYLOR,
Officer Mr Comer, Jailer Mr Barnes, Provost Mr Atkins
Zelinda's Child, Miss BODEN,
Planter's Boy, Master Longhurst,
Dutch Planters, Messrs. Mears, King, Tinney

Mrs. Lindenburg, Mrs STERLING,
Stella Clifton, Miss LOVE,
Miss Von Frump, Mrs. DAVENPORT,
Indian Girls, Mesdames Appleton & Beaumont,

Zelinda, by a YOUNG LADY,

(Being her 2nd appearance on this Stage.)

To which will will be added a New Entertainment, called THE

Two Pages of Frederick the Great.

The principal characters by

Mr. W. FARREN, Mrs. CHATTERLEY, Miss FOOTE,
Mr. ATKINS. Mr. NORRIS. Mr. PARSLOE.
Mr. MEARS. Mr. LOUIS.
Mr. FAWCETT, Mrs. FAUCIT, Miss LOVE,
Mrs. GIBBS, Mrs. VINING.

To-morrow, The Two Gentlemen of Verona, with the New Farce.
On Thursday, The Two Gentlemen of Verona, with the New Farce.
On Friday, by particular Desire, The Exile, with the New Farce.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 28. *Wednesday, Dec.* 5, 1821. *Price* 1*d.*

COVENT GARDEN.

We commence our observations with the following quotation from yesterday's Bills of the Theatre, "the Lady who (owing to Miss Hallande's indisposition last night) performed the part of Sylvia in *The Two Gentlemen of Verona*, was received with the *most distinguished* applause by the *whole* House—*in consequence of which*, she will make her second appearance on this Stage to night, in the character of Zelinda in *The Slave*." We have selected this, to expose to our readers the wretched system of policy, which sometimes guides our great *national Theatres*. This *puff* really is too much—as a *substitute* for *Miss Hallande*, who was ill, the lady's *first* appearance (as facetiously announced) was *tolerated ;* but the applause, so far from being "*most distinguished*" and given by the "*whole*" House, was most partial, and such as would have been bestowed upon *any* person on a *similar* occasion. While we thought this lady's performance on Monday evening, a good natured attempt to relieve the Managers from the unpleasant situation in which Miss Hallande's illness involved them, we refrained from exercising the pen of criticism, but when we are told, that "*in consequence*" of her success, she will appear a second time before a London audience as a substitute for *Miss Stephens* (the *original Zelinda*) the restraint we imposed upon ourselves is dissolved. At once, this lady possesses neither qualifications as a singer or an actress, to sustain the *second* musical characters in this Theatre; her voice is unpleasant, her enunciation bad, her action ungraceful, and her delivery rather like that of a *school miss*, than a person impressed with a *conception* and *feeling* of the character sustained; in short, her *acting* displays not a *ray* of animation; her musical voice is husky, disagreeable, and sometimes out of tune. This lady was a singer in the *chorusses* at Covent Garden, 'till the Managers anxious to catch at ANY-thing like novelty, *puffed* her into a situation which it is impossible she can maintain;—though probably not wishing to stop the run of *The Two Gentlemen of Verona*, the career of their *protigee*, will last but with it. We pity her, though we condemn the Managers, or rather the *public*, that will submit to impositions which would disgrace a provincial Theatre. Mr. Macready did not sustain the character of Gambia last night with his wonted energy, and seemed to labour under indisposition. Mr. Pyne's attempt at the Scotch dialect, was truly ridiculous; his first song he

sang wretchedly out of tune. Messrs. Liston and Emery were excellent as the Cockney and Yorkshireman.

Mr. Abbott's Lindenberg was very good.

The House was very indifferently attended.

DRURY LANE.

THE Play which was originally announced for last night was *Wild Oats—Rover* to be performed by Mr. ELLISTON; but that gentleman being indisposed, the entertainment was, as our readers would perceive by our yesterday Play-Bill, changed to *Romeo and Juliet*—the part of *Romeo* by Mr. COOPER, and *Juliet* by Mrs. W. WEST, her first appearance this season. Every one who is at all acquainted with the powers of this lady and gentleman, naturally stared with surprise to see the *whole interest* of a far-famed Play rest on *their* exertions. After having so much of *tragedy* of late, and so much to expect, wherein Mr. KEAN's superior genius shines forth, it appeared like mocking the lovers of this species of drama, to present to them on one of *Mr. Kean's* resting days, another *tragedy*, to be *rehearsed* in school-boy style, with false diction, false emphasis, ill-modulated voice, and action unguided by any thing but the common-place rules of the art. What can the manager mean by offering such a *treat* as Mr. COOPER's *Romeo*, and Mrs. WEST's *Juliet*? Perhaps he was aware that his *Pit* and *Galleries* would be better filled than his *Boxes*, and so trusted to *rant* and *obstreperous gesture*, to catch the applause of amatory mechanics, and love-sick Dollys, and thus eke out a *night* without troubling his dormant *Comedians*. Really the public are infinitely obliged—greatly accommodated—much amused—or otherwise, *abused*; and Mr. MUNDEN, Mr. HARLEY, Mrs. EDWIN, &c. have reason to return their best thanks for the suspended pleasure of seeing their friends, on an evening that might have been deemed exclusively their *own*.

We have not patience to describe the numberless points of failure in both *Mr. Cooper's* and *Mrs. West's* performance of the unhappy lovers. If there was any thing meriting a slight applause, it was the way in which they *took their departure*—alias *died*, which was much to our satisfaction, as we were relieved the task of a further sitting over the murdered body of Shakspeare's text.

There was a thin House.

The First Volumes are bound, and ready for delivery.
☞ Monthly Subscribers, 2s.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.
Published (DAILY) by C. HARRIS, 25, Bow Street, and may be had of all Newsmen.

Theatre Royal, Covent Garden.

This Evening will be performed Shakespeare's Play of *The*

Two Gentlemen of Verona.

Duke of Milan	Mr. EGERTON.	Ubaldo.....	Mr. DURUSET.
Antonio.....	Mr. CHAPMAN.	Carlos.....	Mr. TAYLOR.
Proteus.....	Mr. ABBOTT.	Luigi.....	Mr. COMER.
Valentine.....	Mr. JONES.	Stephano...	Mr. J. ISAACS.
Sir Thurio.....	Mr. FARREN.	Rodolfo.....	Mr. PYNE.
Sir Eglamour...	Mr. HUNT.	Julia.....	Miss M. TREE.
Launce.....	Mr. LISTON.	Sylvia by a Young Lady 2nd time	
Speed.....	Mr BLANCHARD	Lucetta....	Miss BEAUMONT

THE CARNIVAL in the SQUARE of MILAN,

In which, according to the ancient custom at Carnivals, takes place the

GRAND EMBLEMATICAL PROCESSION

Of the Seasons and the Elements.

1st. Spring.—2nd. Summer.—3rd. Autumn.—4th. Winter.—5th. Earth.—6th. Air.—7th. Fire —8th. Water.

In this Element, Thetis is seen conducting CLEOPATRA's GALLEY, as sailing down the River Cydnus.—Scene II.

THE PALACE OF THE HOURS.

The Genius of Pleasure, Miss E. DENNETT

SCENE III.

Artificial Mountain in the Gardens of ths Duke of Milan, which explodes and discovers Scene IV.

THE TEMPLE OF APOLLO.

The following are the Selections from Shakspeare.

Song—*When I have seen the hungry ocean* Poems
Song—*True love is an ever fixed mark.* Sonnets
Duet—*Say, tho' you strive.* Poems
Song—*O never say that I was false.* Sonnets
Glee—*Good night, Good rest.* Sonnets
Song—*When in disgrace with fortune.* Sonnets
Roun :—*To see his face.* Venus & Adonis
Glee—*Who is Sylvia?* Two Gentlemen of Verona
Song—*Lo! in the torrent.* Sonnets
Song—*That time of year.* Sonnets
Chorus—*Now the hungry lions roar.* mids. Night's Dreams
Duet—*On a day* Love's Labour Lost
Song—*Should he upbraid.* Taming of the Shrew
Finale—*How like a winter,* Sonnets.

To which will will be added a New Entertainment, called THE

Two Pages of Frederick the Great.

The principal characters by

Mr. W. FARREN, Mrs. CHATTERLEY, Miss FOOTE,
Mr. ATKINS. Mr. NORRIS. Mr. PARSLOE.
Mr. MEARS. Mr. LOUIS.
Mr. FAWCETT, Mrs. FAUCIT, Miss LOVE,
Mrs. GIBBS, Mrs. VINING.

To-morrow, The Two Gentlemen of Verona, with the New Farce.
On Friday, by particular Desire, The Exile, with the New Farce.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

BRUTUS.

The Music incidental to the Piece by Mr. T. Cooke.

Lucius Junius Brutus, Mr. KEAN,
Titus, Mr. COOPER,
Sextus Tarquin, Mr. PENLEY.
Aruns, Mr. RUSSELL, Claudius, Mr. DOBBS,
Collatinus, Mr. POPE, Valerius, Mr. BROMLEY,
Lucretius, Mr. POWELL,
Horatio, Mr. THOMPSON,
Celius, Mr. WILLMOTT, Centurion, Mr. VINING
Romans, Messrs. Read, Johnson, Taylor, &c. &c.

Tullia, Mrs. EGERTON,
Tarquinia, Mrs. WEST,
Lucretia, Miss SMITHSON,
Priestess of Rhea's Temple, Mrs. KNIGHT,
Vestal. Miss COOPER, Lavinia, Miss PHILLIPS
Ladies of the Court, Mesdms, Margerum. Webster, Willmott, &c.

IN ACT THE FIRST,

The Procession of Tarquinia to the Temple of Fortune

After which,

The Coronation.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT
In which will be given a New Comic Song,
" *The King and the Coronation, Old England and the People.*"
By Mr. Knight, with a New Overture composed by Mr. T. Cooke.

To-morrow, WILD OATS. With GIOVANNI in LONDON, *last time.*

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 29. *Thursday, Dec.* 6, 1821. *Price* 1*d.*

COVENT GARDEN.

The House was last night very well attended, to witness (no doubt) the splendid effort of the *young lady's* vocal powers, which on the evening of Tuesday excited such "*enthusiastic*" applause. This is the belief, which the all-wise Managers, would impress upon the credulity of their toys the public—and those are the *puffs* founded on no point of truth, which daily issue from the *sanctum sanctorum* of their unblushing designers. Yet, we might have hoped, that as a numerous audience was collected to witness the entertainments of yesterday evening, and submit to the jarring imposition which their taste feeders had prepared for them—the latter would not be so lost to all sense of modesty, as to again inform the public of an "*enthusiastic*" reception, and "*distinguished applause*" which we *assure* our readers was *most sparingly* bestowed upon the lady in question. In fact, it could not in *common* taste be otherwise; for we cannot suppose a London audience before whom a Dickons, a Stephens, a Tree, &c. have appeared; would "*enthusiastically*" bestow admiration upon talents not above mediocrity. But our London Theatres, instead of being the Green-houses, to which the plants that reach perfection's point should be transplanted, are now become the beds of clay, which will receive and nourish any seed. We are promised a repetition of the treat to night.

DRURY LANE.

Mr. John Howard Payne's *selections*, forming a *Tragedy*, ycleped *Brutus; or, The Fall of Tarquin*, was performed here last night.

There is matter in this play that gives room for much energetic acting, and, therefore, its other qualities, which are but indifferently good, pass off without much blemish to the general effect. The character of *Lucius Junius Brutus* is, on the whole well sustained, and admitting, as it does, of the mental *filling-up* of an able actor, Mr. Kean most happily finds it allow scope for his peculiar powers. He, last night, appeared to be slightly indisposed with a cold, but, nevertheless, he produced a strong effect by his representation of *Brutus*, and met with corresponding applause, particularly in the scene where *Sextus*

avows the dishonouring of *Lucretia*, when, with a burst of frenzy, he exclaims,

> The furies curse you then !—Lash you with snakes
> When forth you walk may the red, flaming, sun
> Strike you with livid plagues !—
> Vipers that die not, slowly gnaw your heart !
> May earth be to you but one wilderness !
> May mankind shun you—may you hate yourself—
> For death pray hourly, yet be in tortures
> Millions of years expiring !

Three rounds of applause followed the delivery of this speech.

Mr. Cooper played *Titus* very respectably. And Mr. Pope was unusually energetic as *Collatinus*. Mr. Bromley gave good effect to the part of *Valerius*. Mrs. Egerton, as *Tullia*, has an imposing manner, but it is far from being correct acting. She seems more to study the *gallery*-effect of her speeches, than to give them with those modulations of voice and appropriate attitudes that the *sense* requires. Mrs. West enacted *Tarquinia*. Her smiles and natural tones we can admire, but her frowns and ranting are odious. Miss Smithson makes an interesting *Lucretia*. The audience, which was numerous and genteel, seemed rivetted on the whole performance, andthe curtain fell amidst acclamations.

The *Coronation* followed, and the Procession-walkers, the Trumpeters, Horses, Champion, and all, performed their several parts with due effect.

The Road to Ruin, to be acted this evening, is written by *Thomas Holcroft ;* and was first produced in 1792.

It is an interesting and amusing play. *Old Dornton*, is a part which Mr. Munden makes much of, and we, therefore, are happy in having an opportunity of thanking the Manager for affording us the pleasure of seeing him. *Goldfinch*, is another character which will, we imagine, be highly entertaining, as Mr. Harley performs it. *Henry Dornton*, we perceive is to be enacted by Mr. Cooper for the *first time*. The whole *cast* is as excellent as we could well expect ; and we, consequently, anticipate much delight from this evening's performance.

The First Volumes are bound, and ready for delivery.

☞ Monthly Subscribers, 2s.

Printed by E. Thomas, Denmark Court, Exeter 'Change.
Published (daily) by C. Harris, 25, Bow Street, and may be had of all Newsmen.

Theatre Royal, Covent Garden.

This Evening will be performed Shakespeare's Play of *The*

Two Gentlemen of Verona,

Duke of Milan	Mr. EGERTON.	Ubaldo.....	Mr. DURUSET.
Antonio.....	Mr. CHAPMAN.	Carlos.....	Mr. TAYLOR.
Proteus.....	Mr. ABBOTT.	Luigi.....	Mr. COMER.
Valentine,.....	Mr. JONES.	Stephano,..	Mr. J. ISAACS.
Sir Thurio.....	Mr. FARREN.	Rodolfo.....	Mr. PYNE.
Sir Eglamour..	Mr. HUNT.	Julia.....	Miss M. TREE.
Launce.....	Mr. LISTON.	Sylvia by a Young Lady 3rd time	
Speed.....	Mr BLANCHARD	Lucetta....	Miss BEAUMONT

THE CARNIVAL in the SQUARE of MILAN,

In which, according to the ancient custom at Carnivals, takes place the

GRAND EMBLEMATICAL PROCESSION

Of the Seasons and the Elements.

1st. Spring.—2nd. Summer.—3rd. Autumn.—4th. Winter.—5th. Earth.—6th. Air.—7th. Fire —8th. Water.

In this Element, Thetis is seen conducting CLEOPATRA's GALLEY, as sailing down the River Cydnus.—Scene II.

THE PALACE OF THE HOURS.

The Genius of Pleasure, Miss E. DENNETT

SCENE III.

Artificial Mountain in the Gardens of ths Duke of Milan, which explodes and discovers Scene IV.

THE TEMPLE OF APOLLO.

The following are the Selections from Shakspeare.

Song—*When I have seen the hungry ocean* Poems
Song—*True love is an ever fixed mark.* Sonnets
Duet—*Say, tho' you strive.* Poems
Song—*O never say that I was false.* Sonnets
Glee—*Good night. Good rest.* Sonnets
Song—*When in disgrace with fortune.* Sonnets
Round—*To see his face.* Venus & Adonis
Glee—*Who is Sylvia?* Two Gentlemen of Verona
Song—*Lo! in the torrent.* Sonnets
Song—*That time of year.* Sonnets
Chorus—*Now the hungry lions roar.* mids. Night's Dreams
Duet—*On a day* Love's Labour Lost
Song—*Should he upbraid.* Taming of the Shrew
Finale—*How like a winter.* Sonnets.

To which will will be added a New Entertainment, called THE

Two Pages of Frederick the Great.

The principal characters by

Mr. W. FARREN. Mrs. CHATTERLEY, Miss FOOTE,
Mr. ATKINS. Mr. NORRIS. Mr. PARSLOE.
Mr. MEARS. Mr. LOUIS.
Mr. FAWCETT, Mrs. FAUCIT, Miss LOVE,
Mrs. GIBBS, Mrs. VINING.

To-morrow, by particular Desire, The Exile, with the New Farce,

Theatre Royal, Drury Lane.

This Evening will be performed the Comedy of

The Road to Ruin.

Old Dornton, Mr. MUNDEN,
Henry Dornton, (1st. time) Mr. COOPER,
Milford, Mr. BARNARD, Mr. Sulky, Mr. GATTIE,
Goldfinch, Mr. HARLEY, Silky, Mr. KNIGHT,
Jacob, Mr. HUGHES, Hosier, Mr. MEREDITH,
Mr. Smith, Mr. VINING,
Thomas, Mr. WEBSTER,
Tennis-marker, Mr. WILLMOTT,
Postillion, Mr. Seymour, Hatter, Mr. D. Smith,
Waiter, Mr. Randall, Furrier, Mr. Isaacs,
Ralph, Mr. Read,
Tradesmen, Messrs. Turnour, Willson, Jones,

Widow Warren, Mrs. HARLOWE,
Sophia, Miss. KELLY, Jenny, Mrs. ORGER,
Mrs. Ledger, Mrs. Margerum,
Milliner, Miss Phillips, Mantu-maker, Miss Edwards.

After which,

The Coronation.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT
In which will be given a New Comic Song,
" The King and the Coronation, Old England and the People."
By Mr. Knight, witha New Overture composed by Mr. T. Cooke.

To-morrow, A New Way to Pay Old Debts, with the Coronation.
On Saturday, A Comedy, with the Coronation being the last time.
On Monday, Brutus, Lucius Junius Brutus, Mr. Kean.
On Tuesday, the Comedy of the School for Scandal.
On Wednesday, A Play in which, Mr. Kean, will perform.

THE
Theatrical Observer.
AND
Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 30. Friday, Dec. 7, 1821. Price 1d.

COVENT GARDEN.

THE following letter which we have received, we feel it our duty to lay before our readars :—

"TO MR. THOMAS, PRINTER, 6, DENMARK-COURT."

"Mr. O'CALLAGHAN, when he called on Mr. THOMAS yesterday," (Tuesday) "stated to him, that the Lady who was to play *Zelinda* the same evening, had a most arduous task to perform, and one that caused her much anxiety. Her *debut* was completely unexpected by her to take place so early, and any one accustomed to theatricals might have perceived at a glance, the trepidation which marred her efforts in so many passages. Upon *matters of taste* it cannot be expected that all should agree, but *facts* should always be strictly attended to, and candidly reported. This Lady *never* was in the "choruses," and has been but *one fortnight* engaged at the Theatre.—"Nothing extenuate, nor set down aught in *malice*." Is Mr. Thomas sure that the motto is apposite? If "malice" prompted not the insertion of the *Critique* upon the new Zelinda, a contradiction to false statements will doubtless be inserted; especially when the Editor of *The Theatrical Observer* knows that his authority for the contradiction may be depended on."

To the various points in this letter we have the following replies to make. "*The trepidation which marred*" the lady's efforts on the night of her "*unexpected debut*," we viewed as naturally arising from the peculiarity of Miss Herbert's, or *Mrs. Boyle's* situation: and refer Mr. O'Callaghan, and our readers, to our remarks on the performance of that evening. She *then* appeared as a substitute for Miss Hallande, who was ill, and was consequently beyond the reach of criticism: but not so was she situated on the following evening: Mrs. B. *then* stood before the audience as a candidate for public favour, relying on her *own* pretensions, which the managers had kindly announced as having met, on the preceding night, with the "*most distinguished applause of the whole House*." It is not for an individual who pays his seven shillings for his seat in the Boxes, to witness a performance from which the managers had led him to anticipate such exquisite gratification, to be informed, as a palliative for his disappointmeat, "*that the lady had an arduous task to perform*," or had the night *before* "*made an unexpected debut*." Why did the managers *puff* her so extravagantly, and place her in an "*arduous situation*" which she was unable to fulfil. Towards the lady it was ungracious—towards the public it was dishonourable. Neither is a critic, who has a strict duty to

discharge to those persons who frequent the Theatres, and thro' whose medium their amusements are kept unalloyed, to be dictated to in his opinions and observations; and whatever might have been the "*trepidation which marred* her first efforts," it is but justice to say, that a glance more scrutinizing than ours would not have discovered it on their repetition. Musical "*taste*" may be reduced to some criterion, and, at any rate, whether a lady sings *in* or *out* of tune, is a matter not very difficult to discover. Relying on Mr. O'Callaghan's assertion, we freely apologise for our error in stating that Mrs. Boyle was in the "choruses." It is, we have been told, a relation of her's who filled a situation in that department. We know nothing of the lady, nor of Mr. O'Callaghan, though we understand he is a relation; and so far from "*malice*" influencing our opinions, we are totally unconnected by name, situation, and circumstances, with any member of the profession. We are happy at being corrected; *and*, offering "*contradiction* to *false statements*," we have but to refer to our number of Wednesday, where we pitied the lady, though we condemned the Managers, &c.

We are truly sorry to inform our readers of rather a serious accident which happened to Mr. Abbott in the last scene of the Play. Having to fight with Mr. Comer, they through some accident missed their cuts while on the Stage, and the sword of the latter gentleman inflicted a wound beneath one of Mr. Abbott's eyes, who uttered two or three shrieks, and was borne off the Stage. Mr. Jones immediately came forward, and requested the indulgence of the audience, who with a proper feeling commanded the instant fall of the curtain. Medical gentlemen immediately dressed the wound, and applied leeches; the cut was immediately under the eye, and though not likely to affect the sight, is still a disagreeable wound. The House was very full.

DRURY LANE.

The Road to Ruin was extremely well played here, last night; and if there had been *due notice* given of its performance, undoubtedly there would have been a much fuller House than there was.

Mr. Munden's *Dornton* is a most interesting representation of a fond father, with his heart attacked on one side by his son's follies, and on the other by his virtues. Our old favorite gave a richness and truth to the feelings thus created, that came home to every bosom, and raised there the glow and sympathy he so fully expressed. *Mr. Munden* filled this character on the first performance of the Comedy in 1792, and he must associate with it, the pleasing reflections of having by his impressive acting contributed most largely to its permanent success, which brought timely pecuniary assistance to a worthy man, labouring by his genius to support a large family.

Mr. Gattie makes an admirable *Sulky*.

Harry Dornton in Mr. Cooper's hands was too *solid*; but, on the whole, the part was very well performed. His acting in the Sponging-house, where he endeavours to drown his disturbed reflections, and make *Milford* as happy as he would *seem*, was the most effective, and met with applause.

Mr. Harley's *Goldfinch* was highly amusing: and Mr. Knight's *Silky* very good.

Theatre Royal, Covent Garden.

This Evening will be performed the Oera of

THE EXILE.

Count Ulrick *(the Exile)* Mr. EGERTON,
Governor of Siberia, Mr. W. FARREN,
Baron Altradoff, Mr. MEADOWS,
Count Calmar, Mr. DURUSET,
The Patriarch, Mr. HUNT,
The Czarowitz, Master BODEN,
Daran, Mr. YOUNG, Welzien, Mr. CONNOR,
Rimski, Mr. COMER, Servitz, Mr. FAWCETT,
Yermach, Mr. CHAPMAN, Officer, Mr. MEARS.
Old Cottager, Mr. ATKINS,
Mariner, Mr. GEORGE. Servant, Mr. KING,
Guard, Mr. LOUIS.
Villagers, Messrs. Taylor, Pyne, &c.
The Empress Elizabeth, Mrs. FAUCIT,
KatharineMrs. TENNANT, Sedona, Mrs. VINING
Alexina, Miss FOOTE,
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.
General View of Moscow.—the Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF THE EMPRESS ELIZABETH.
The Outside of the Greek Church—The Interior of the Cathedral of Moscow, in which the
CORONATION OF ELIZABETH
Is performed by the Grand Patriarch and his assisting Dignitaries

---

To which will will be added a New Entertainment, called THE

Two Pages of Frederick the Great.

The principal characters by
Mr. W. FARREN, Mrs. CHATTERLEY, Miss FOOTE,
Mr. ATKINS. Mr. NORRIS. Mr. PARSLOE.
Mr. MEARS. Mr. LOUIS.
Mr. FAWCETT. Mrs. FAUCIT, Miss LOVE,
Mrs. GIBBS, Mrs. VINING.

To-morrow, and Monday, The Two Gentlemen of Verono, with the New Farce. On Tuesday, the Exile, with the New Farce.
On Wednesday, The Two Gentlemen of Verona, and the new Farce.

Theatre Royal, Drury Lane.

This Evening will be performed the Melo-Drama of

Ella Rosenberg.

The Elector, Mr. POPE,
Colonel Mountford, Mr. BARNARD,
Rosenberg, Mr. COOPER,
Storm, Mr. GATTIE, Flutterman, Mr. HARLEY,
Ella Rosenberg, Miss KELLY,
Christine, Miss PHILLIPS,
Mrs. Flutterman, Mrs. HARLOWE.

After which,

The Coronation.

Principal Characters by
Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT
In which will be given a New Comic Song,
" The King and the Coronation, Old England and the People."
By Mr. Knight, with a New Overture composed by Mr. T. Cooke.

To conclude with a New FARCE of

MONSIEUR TONSON.

The Principal Characters by

Mr. COOPER, Mr. BARNARD, Mr. FOOTE,
Mr. GATTIE, Mr. W. H. WILLIAMS,
Mr. MEREDITH, Mr. VINING, Mr. SMITH,
Mr. WEBSTER, Mr. ISAACS,
Mrs. KNIGHT, Miss SMITHSON, and
Mrs. BLAND, *with a SONG.*

On Saturday, A Comedy, with the Coronation being the last time.
On Monday, Brutus, Lucius Junius Brutus, Mr. Kean.
On Tuesday, the Comedy of the School for Scandal.
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o. 31. Saturday, Dec. 8, 1821. Price 1d.

DRURY LANE.

Last night, this Theatre was devoted to *Melo-drama, Spectacle,* nd *Farce. Ella Rosenberg*, is a good thing of its kind; *The Coro-ation*, very magnificent; and *Monsieur Tonson*, a worn-out joke very ell performed—So much for these. *This Evening*, we are to have *Mrs. Centlivre's* amusing Comedy, *The Busy Body.* The Manager to be commended for the attention he is *at length* paying to the overs of *Comedy*, by bringing forward stock-pieces of this class. he play in question, is full of excellent situation, agreeable bustle, nd lively dialogue; although it is sometimes not quite delicate, nor the *wit* of the highest order. The *characters* are, like most of ose of its day, in general a good deal out of nature. The *Plot* is unded on the passions of love, suspicion, avarice, and curio-ty.

Sir Francis Gripe, was an eminent part of Mr. Dowton's, whose yle of acting was in some respects well calculated for it. Yet he was ot capable of giving the highest effect to the chuckling satisfaction *ir Francis* feels at his supposed favor with his "*Chargy.*" His anner and appearance did not adequately correspond with the idea a man who could be so easily fooled and imposed on by a young rl; but where he had severity, or an unfeeling heart to display, fully succeeded. We shall not anticipate our remarks on Mr. unden's mode of acting this character: yet we will say, the admi-rs of *genuine* acting are not likely to be absent on the occasion.

The *time* this piece generally takes in representation, is about an our and forty seven minutes. The 1st. act occupies *sixteen* minutes—he 2nd. act, *twenty-four* minutes—the 3rd. act, *twenty* minutes—e 4th. act, *twenty-four* minutes—and the 5th act, *twenty-three* mi-utes. *Half-price*, usually about half-past Eight o'Clock.

COVENT GARDEN.

THE House was last night well attended, nor has the brilliancy of "*that classical embellishment of a play of our immortal Bard's*"—the Carnival, eclipsed the splendour of Elizabeth's Coronation. The pieces went off as usual.—The old and *established* favourites the procession walkers, have no reason to complain of the gratitude of an appreciating and enlightened public, that owes to them so many favours. The Two Gentlemen of Verona is to be acted to-night, and Mr. Connor supplies the place so unfortunately left vacant by Mr. Abbott.

Our publisher informs us, that a *Mr. W. West*, entered his shop, and in a very rude and peremptory manner insisted upon knowing who were the Editors "*of this trumpery paper*," (which had put this *little* man into so *great* a passion,) *as he meant to go to* HIS *attorney, and prosecute the authors for a* LIBEL, *in number* 28, *of The Theatrical Observer, upon the acting of his wife, Mrs. W. West of the Drury Lane Theatre*, we, having in our observations on the previous evening, given it as our opinion, that Mrs. W. plays Juliet in a very insufficient manner. The Editors of this Paper beg to inform this Mr. W. West, that the printer's and publisher's names are attached to the publication; and the law admits of their responsibility as sufficient.—They further would advise him to equip himself *a-la Quixotte*, (should a *Rozinante* not be found, a kindred *ass* may serve the purpose in this "piping time of peace") and armed with *fi. fas. capias*, and *injunctions*, issue forth amidst mankind, and inflict a condign punishment on all *darkened* and *unilluminced misbelievers*, who will not yield *their* judgment to his superior decision, and proclaim the "*peerless*" abilities of his Dulcinea. Yet, the Editors assure this Mr. W. West, that not even the *verdict* of a *special jury* which might pronounce Mrs. W. West *qualified* to sustain the part of *Juliet* with due effect, would alter *their* opinions of her *decided incapability*. We are not to be *bullied* out of the duty we owe to our readers:—"*Go mend thy wit good youth, or else 'twill fall to careless ruin*—MER. OF VENICE.

We have to acknowledge the receipt of T. *Q's* favor, respecting Mr. C. Kemble, we shall make strict enquiry, and hope to answer T. *Q's* questions in our next.

We have received "*a Subcriber's*" letter—under the *present* circumstances of Mr. Abbott's illness, a reply in *full* would be indelicate.

We understand that Mr. Abbott's wound is not serious, yet within hair breath of having proved so. The eye-lids were separated, though the pupil was untouched.

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Proteus.....	Mr. CONNOR.	Luigi.....	Mr. COMER.
Valentine.....	Mr. JONES.	Stephano...	Mr. J. ISAACS.
Sir Thurio.....	Mr. FARREN.	Rodolfo.....	Mr. PYNE.
Sir Eglamour..	Mr. HUNT.	Julia.....	Miss M. TREE.
Launce.....	Mr. LISTON.	Sylvia by a Young Lady 4th time	
Speed.....	Mr BLANCHARD	Lucetta....	Miss BEAUMONT

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THE PALACE OF THE HOURS.

The Genius of Pleasure, Miss E. DENNETT

SCENE III.

Artificial Mountain in the Gardens of ths Duke of Milan, which explodes and discovers Scene IV.

THE TEMPLE OF APOLLO.

The following are the Selections from Shakspeare.

Song—*When I have seen the hungry ocean* Poems
Song—*True love is an ever fixed mark.* Sonnets
Duet—*Say, tho' you strive.* Poems
Song—*O never say that I was false.* Sonnets
Glee—*Good night, Good rest.* Sonnets
Song—*When in disgrace with fortune.* Sonnets
Rondo—*To see his face.* Venus & Adonis
Glee—*Who is Sylvia?* Two Gentlemen of Verona
Song—*Lo! in the torrent.* Sonnets
Song—*That time of year.* Sonnets
Chorus—*Now the hungry lions roar.* mids. Night's Dreams
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Song—*Should he upbraid.* Taming of the Shrew
Finale—*How like a winter.* Sonnets.

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Mr. ATKINS. Mr. NORRIS. Mr. PARSLOE.
Mr. MEARS. Mr. LOUIS.
Mr. FAWCETT, Mrs. FAUCIT, Miss LOVE,
Mrs. GIBBS, Mrs. VINING.

On Monday, The Two Gentlemen of Verona, with the New Farce.

Theatre Royal, Drury Lane.

This Evening will be performed the Comedy of the

BUSY BODY.

Sir Francis Gripe, Mr. MUNDEN.
Sir George Airy, Mr. PENLEY.
Sir Jealous Traffic, Mr. GATTIE.
Charles, Mr. BARNARD.
Marplot, Mr. HARLEY.
Whisper, Mr VINING,
Sir Jealous's Servant, Mr. Webster,
Sir Francis's Servant, Mr Turnour, Waiter Mr. Isaacs,
Miranda, Mrs. EDWIN. Isabinda, Mrs. ORGER.
Scentwell, Miss PHILLIPS, Patch, Miss KELLY.

After which,

The Coronation.

Principal Characters by
Mr. T. COOKE. Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT
In which will be given a New Comic Song,
" The King and the Coronation, Old England and the People."
By Mr. Knight, with a New Overture composed by Mr. T. Cooke.

To conclude with the Entertainment called, A

A Day after the Wedding.

Col. Freelove, Mr. RUSSELL.
Lord Rivers, Mr. BARNRAD,
James, Mr. HUGHES, Groom, Mr. ISAACS,
Mrs. Davis, Mrs. HARLOWE.
Lady Elizabeth Freelove, Mrs. W. WEST.

On Monday, Brutus, Lucius Junius Brutus, Mr. Kean.
On Tuesday, the Comedy of the School for Scandal.
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THE

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No. 32. Monday, Dec. 10, 1821. Price 1d.

DRURY LANE.

The Busy Body drew a genteel and numerous audience to this Theatre, on Saturday evening, who testified their satisfaction by repeated applause, and continued smiles and laughter.

Mr. MUNDEN acts *Sir Francis Gripe* in a manner that we cannot conceive it possible to be surpassed, except in the parts where *austerity* or a *malignant* feeling, has to be expressed, when we cannot bring ourselves to think him in earnest. This gentleman is ever most triumphant in the *good-humoured* man—a line in which he stands without a rival.

Marplot, the next prominent character in this Comedy, was performed by Mr. HARLEY, with good *effect*. Our only objection to his style is, that he does not throw into it more of the air of the *gentleman*. *Bustle* is not *always* inconsistent with a certain degree of *elegance*.

Sir George Airy by Mr. PENLEY, and *Charles* by Mr. BARNARD, were tolerably well acted—but, the *formal* manner of the latter, is a great draw-back on the judgment and attention he usually displays. Mr. GATTIE, makes a good *Sir Jealous Traffic*. Mrs. EDWIN'S *Miranda*, is an agreeable performance, and Miss KELLY'S *Patch*, as good as the part admits of being made. Mrs. ORGER, is a pleasing *Isabinda*.

After the Comedy, *The Coronation* was presented "for the last time until the Christmas holidays." And the entertainments of the evening concluded with *A Day after the Wedding*, *Col. Freelove* by Mr. RUSSELL, and *Lady Elizabeth Freelove* by Mrs. W. WEST. It shews a very indifferent judgment of the *talents* of his performers, in the Manager presenting this piece thus cast. Neither the lady nor the gentleman are at all calculated for these characters. *Mr. Russell* is never seen with much effect except in *low Comedy* parts;—and *Mrs. W. West*, although often employed as the heroine of Tragedy, is only to be admired in characters, *without high-wrought passion*. Her *person*, *natural voice*, and *manners*, are interesting; but her features do not well express strong emotion, nor does her voice adequately support violent declamation, and gentleness sits with grace on her. Whoever has seen her in *Lady Amaranth*, in *Wild Oats*, will understand her *forte*, as she performs that character de-

lightfully. She has the figure, but wants *versatility* for such a part as *Lady Elizabeth Freelove*, and, therefore, failed to make any impression. This lady's husband, in our Saturday's paper, received from us a reproof for his improper conduct arising from our just criticism on her *Juliet;* but we need hardly say to our readers, that we shall feel pleasure in commending *Mrs. West's* performances on every occasion, where they *properly* demand praise.

COVENT GARDEN.

THIS Theatre was on Saturday as numerously attended as we have observed it to have been on any evening since the first representation of *The Two Gentlemen of Verona*, and its introduced pageantry. The new pantomime is preparing for the Christmas holidays, though too many evenings of the present season have become *holidays* (if *dramatic* sights of nonsense and splendour indicate them,) and a misplaced custom, originating in the amusement of our *children* on their return from school, is from the *modern* taste adapted to all great babies of the present age. The pantomime we understand, has been rehearsed: and conscious of the interest which so *interesting* a matter would create, and of the anxiety naturally felt by a liberal and *discerning* public, respecting the *intellectual* hashes preparing for their refined tastes, we have made every inquiry upon this important point, and from the best sources are informed, that the subject of the forthcoming treat is selected from—or rather called—*Mother Bunch and the Yellow Dwarf!* Any dissertation on the merits and peculiar excellences of the original, would be, we are aware, unnecessary; as the audiences of the present day are too well read, and versed in matters of refined taste, to need our aid in this. It is with serious regret that we announce the doleful intelligence (which may be considered as a national cause of woe, but which our duties to our publication compel us to make known) that *there will be no pantomime at Drury!!!* "*Let all the Prison Gates be shut,*" &c.—TOM THUMB. Mr. Elliston resolving no longer to be trammeled by the absurdities of public taste, but determined, Phœnix like, to rear the drama in its legitimate and unpolluted state, c'en from its ashes, and casting from the proffering hand of base corruption the poisoned chalice of self interest, and exclaiming with Virgil, "*Vincit amor patriæ,*" announces to the world, "*Giovanni in Ireland!!*" Mr. Connor played Proteus on Saturday evening, and much relieved it from the dull prosing sameness which was wont to serve us as a narcotic in its former representations. This gentleman possesses many qualifications for an actor much above mediocrity. His education has been that of a scholar, his manners are those of a gentleman, his voice is good, his features striking, and his action not displeasing: but there is a peculiarity he possesses, which, till he's rid of, must ever impede his advancement, viz. a seeming catching of his breath and constant motion of his lips, most disagreeable to the eye and ear—but upon the whole his Proteus pleased us much.

Theatre Royal, Covent Garden.

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Two Gentlemen of Verona,

Duke of Milan	Mr. EGERTON.	Ubaldo.....	Mr. DURUSET.
Antonio.....	Mr. CHAPMAN.	Carlos.....	Mr. TAYLOR.
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Valentine.....	Mr. JONES.	Stephano...	Mr. J. ISAACS.
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Speed.....	Mr BLANCHARD	Lucetta....	Miss BEAUMONT

THE CARNIVAL in the SQUARE of MILAN,

In which, according to the ancient custom at Carnivals, takes place the

GRAND EMBLEMATICL PROCESSION

Of the Seasons and the Elements.

1st. Spring.—2nd. Summer.—3rd. Autumn.—4th. Winter.—5th. Earth.—6th. Air.—7th. Fire.—8th. Water.

In this Element, Thetis is seen conducting CLEOPATRA's GALLEY, as sailing down the River Cydnus.—Scene II.

THE PALACE OF THE HOURS.

The Genius of Pleasure, Miss E. DENNETT

SCENE III.

Artificial Mountain in the Gardens of the Duke of Milan, which explodes and discovers Scene IV.

THE TEMPLE OF APOLLO.

The following are the Selections from Shakspeare.

Song—*When I have seen the hungry ocean* Poems
Song—*True love is an ever fixed mark.* Sonnets
Duet—*Say, tho' you strive.* Poems
Song—*O never say that I was false.* Sonnets
Glee—*Good night, Good rest.* Sonnets
Song—*When in disgrace with fortune.* Sonnets
Rondo—*To see his face.* Venus & Adonis
Glee—*Who is Sylvia?* Two Gentlemen of Verona
Song—*Lo! in the torrent.* Sonnets
Song—*That time of year.* Sonnets
Chorus—*Now the hungry lions roar.* mids. Night's Dreams
Duet—*On a day* Love's Labour Lost
Song—*Should he upbraid.* Taming of the Shrew
Finale—*How like a winter.* Sonnets.

After which *(by particular desire)* the Melo Drama, called

THE BLIND BOY.

Stanislaus, Mr, CHAPMAN, Edmund Mrs. CHATTERLEY,
Rodolph, Mr. CONNOR, Oberto, Mr. FAWCETT,
Starow, Mr. HORREBOW, Kalig, Mr. FARLEY,
Molino Mr. BLANCHARD, Elvina, Miss FOOTE,

To-morrow and Friday, The Exile: Wednesday, Thursday, and Saturday, The Two Gentlemen of Verona.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

BRUTUS.

The Music incidental to the Piece by Mr. T. Cooke.

Lucius Junius Brutus, Mr. KEAN,
Titus, Mr. COOPER,
Sextus Tarquin, Mr. PENLEY.
Arrus, Mr. RUSSELL, Claudius, Mr. DOBBS,
Collatinus, Mr. POPE, Valerius, Mr. BROMLEY
Lucretius, Mr. POWELL,
Horatio, Mr. THOMPSON,
Celius, Mr. WILLMOTT, Centurion, Mr. VINING
Romans, Messrs. Read, Johnson, Taylor, &c. &c.
Tullia, Mrs. EGERTON,
Tarquinia, Mrs. WEST,
Lucretia, Miss SMITHSON,
Priestess of Rhea's Temple, Mrs. KNIGHT,
Vestal, Miss COOPER, Lavinia, Miss PHILLIPS
Ladies of the Court, Mesdms, Margerum. Webster, Willmott, &c.

IN ACT THE FIRST,

The Procession of Tarquinia to the Temple of Fortune.

To conclude with the Farce of

The Bee Hive

Mingle Mr. HARLEY, Captain Merton. Mr. RUSSELL,
Rattan Mr. GATTIE. Joe Mr. HUGHES,
Mrs. Mingle Miss TIDSWELL, Emily Miss CUBITT,
Cicely, Miss KELLY.

To-morrow, (by Express Desire) the Comedy of Wild Oats. with the Spectre Bridegroom. On Wednesday, A New Way to Pay Old Debts. On Thursday a Petit Comedy called Blue Devils. After which, (first time) A New Extravaganza Opera, in 3 Acts, entitled Giovanni in Ireland. In which the exact representation of all the Ceremonies attendant on the INSTALLATION OF THE KNIGHTS OF ST. PATRICK will be exhibited.

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Printed by E. THOMAS, Denmark Court, Exeter 'Change.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 33. *Tuesday, Dec.* 11, 1821. *Price* 1*d.*

COVENT GARDEN.

The Two Gentlemen of Verona and the melodrama of *The Blind Boy* were last night performed at this Theatre, and attracted a numerous audience. The former piece is not of that cast which, on each frequent repetition displays new beauties to the auditor whose mind from dwelling on the general effect, traces with delight the concealed beauties which connect the whole. Mr. Connor appears to have given much attention to the part of Proteus, and he much improved his first performance of it. Proteus is one of those inconsistent characters whose improbable features require to be pourtrayed with delicacy and point, or, by unmasking them lamely to our view, they excite ridicule by their extravagances, rather than interest by their connexions. Mr. Connor throws those shades into the part by which its deformed points are softened down, and its few beauties coloured to true taste. His exit in the second act, where he so absurdly imbibes his passion for Silvia, was given with point, and marked the faint beamings of the *man*, dawning through the mist of villainy and folly. We are always happy at noticing efforts combined with qualifications to obtain the favour of the public.

Mr. W. Farren, who possesses a happy versatility of talent, is constantly employing himself in search of varieties to render the character of Sir Thurio more prominent: 'tis at best an indifferent part, which he has done much with.

Mr. Liston nightly fixes his eye upon some favoured object in the pit, from whose disconcerted look and smile he generally succeeds in obtaining those of the whole house.

Miss Tree exerted herself with very great effect both in the vocal and acting department.

Now that this play is drawing towards its conclusion, we should like to enquire of Mr. Comer the meaning of his grimaces and pantomimic gestures with *Speed* in the 3rd. scene of the fourth act. We have not remarked it before in hopes of making the discovery we now seek: we dare say there is a good joke at the bottom, though it is a pity that the audience should be deprived of participating in it.

The Blind Boy followed: we dosed through it in one corner of the upper Boxes.

DRURY LANE.

Mr. KEAN's performance of *Brutus*, for the second time this season, attracted a respectable audience, last night. We have nothing new to remark on the manner he represents this character, except that his voice being in better condition than on the former occasion, he was enabled to give his speeches with increased effect. Mr. POPE, one might suppose not well calculated for the part of *Collatinus*, who is a *young* man; but he really contrives to hide his years in the garb of the manly Roman, and elicits as much *fire* as could be desired from the abused husband of the fair and virtuous *Lucretia*. The Tragedy was excellently well received.

In the Farce of *The Bee Hive*, Mr. HARLEY as *Mingle*, bustled to good purpose.

GIOVANNI IN IRELAND.

The promised *novelty* under this title, we presume, is formed in the mould of *Giovanni in London*, with the difference of some *Hibernian* humour. To us it appears *dangerous ground* for the gay *Libertine* to tread on—and more *talent* than is displayed in the latter piece will be required to keep him from being knocked on the head at his outset. The *natives* there are not to have their *Judy's* pulled about with impunity, and so *Mr. Giovanni* may chance to be sent to the *devil* before he's well *brought forth*. If Mr. FITZWILLIAM is to be a prominent *Pat* in this "*Extravaganza*", we besech him to take lodgings in *Dyot Street, St. Giles's*, and receive lessons in the true *Tipperary brogue*

Wild Oats is to be acted to-night, and is *cast* in the very best manner the *corps dramatique* of this Theatre admits of. We observe it is played "*By Express Desire*:" whoever has commanded it, is a person of much better taste than the one who intimated a *Special Desire* to see *Giovanni in London*.

Mr. LOVEDAY, who made a very favorable *debut* as *Michael* in *The Adopted Child*, makes a 2nd. appearance here, in the Comedy, as *John Dory*. He has not much to do; but from the style of his *Michael*, he is likely to do that little well.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulrick *(the Exile)* Mr. EGERTON,
Governor of Siberia, Mr. W. FARREN,
Baron Altradoff, Mr. MEADOWS,
Count Calmar, Mr. DURUSET,
The Patriarch, Mr. HUNT,
The Czarowitz, Master BODEN,
Daran, Mr. YOUNG, Welzien, Mr. CONNOR,
Rimski, Mr. COMER, Servitz, Mr. FAWCETT,
Yermach, Mr. CHAPMAN, Officer, Mr. MEARS.
Old Cottager, Mr. ATKINS,
Mariner, Mr. GEORGE. Servant, Mr. KING,
Guard, Mr. LOUIS.
Villagers, Messrs. Taylor, Pyne, &c.
The Empress Elizabeth, Mrs. FAUCIT,
KatharineMrs. TENNANT, Sedona, Mrs. VINING
Alexina, Miss FOOTE,
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.
General View of Moscow.—the Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF THE EMPRESS ELIZABETH.
The Outside of the Greek Church—The Interior of the Cathedral of Moscow, in which the
CORONATION OF ELIZABETH
Is performed by the Grand Patriarch and his assisting Dignitaries

---

To which will will be added a New Entertainment, called THE

Two Pages of Frederick the Great.

The principal characters by
MrW. FARREN, Mrs. CHATTERLEY, Miss FOOTE,
Mr. ATKINS. Mr. NORRIS. Mr. PARSLOE.
Mr. MEARS. Mr. LOUIS.
Mr. FAWCETT, Mrs. FAUCIT, Miss LOVE,
Mrs. GIBBS, Mrs. VINING.

To-morrow, Thursday, and Saturday, The Two Gentlemen of Verona.
Friday, The Exile.

Theatre Royal, Drury Lane.

This Evening will be performed the Comedy of

WILD OATS.

Sir George Thunder, Mr. GATTIE,
Rover, Mr. ELLISTON,
Harry Thunder, Mr. BARNARD,
Banks, Mr. POWELL.
John Dory, Mr. LOVEDAY,
(his second appearance on this stage)
Farmer Gammon, Mr. MEREDITH,
Lamp, Mr. HUGHES. Trap, Mr. VINING,
Ephraim Smooth, Mr. MUNDEN.
Sim, Mr. KNIGHT, Twich Mr. Dobbs,
Landlord, Mr. Willmott, Zachariah, Miss C. Carr,
Waiter, Mr. Isaacs,
Ruffians Messrs. Webster, Read.
Lady Amaranth, Mrs. W. WEST,
Jane, Miss KELLY,
Amelia, Mrs. KNIGHT,

To conclude with the Farce of The

Spectre Bridegroom;

Or, a Ghost in Spite of Himself.

The Principal Characters by

Mr. COOPER, Mr. GATTIE, Mr. BARNARD,
Mr. SMITH, Mr. KNIGHT, Mrs. ORGER,
and Miss SMITHSON,

To-morrow, A New Way to Pay Old Debts. On Thursday a Petit Comedy called Blue Devils. After which, (first time) A New Extravaganza Opera, in 3 Acts, entitled Giovanni in Ireland. In which the exact representation of all the Ceremonies attendant on the INSTALLATION OF THE KNIGHTS OF ST. PATRICK will be exhibited.

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No. 34. Wednesday, Dec. 12, 1821. Price 1d.

COVENT GARDEN.

This Theatre was last night numerously attended before the half-price frequenters entered: the pit appeared to be nearly full, and the dress boxes, circles, and galleries, presented a most respectable appearance. *The Exile* and *The Coronation* have not, therefore, lost their charms; and though in our private characters we rejoice at the prosperity of any establishment which gives support to so numerous and respectable a class of persons, we nevertheless wish it was founded on a nobler basis than the depravity of public taste. Neither the play nor its introduced pageant, received those rapturous expressions of approbation which they were wont to excite: and even our representative at the court of Petersburgh, was treated with a degree of neglect highly unpatriotic. Mr. Young seemed to exert himself with more than usual energy, and the intonations of his voice in many passages, produced a strong effect. The other characters were supported as usual.

We received a letter of enquiry as to the duration of Mrs. Tennant's engagement—she is (we are informed) but a *tenant at will.*

DRURY LANE.

Wild Oats was performed last night, to a very thin house. The *Pit* was not half full, the two front rows of the *Galleries* only occupied, and the dress and first circle *Boxes* had many a melancholy gap. Notwithstanding this gloomy poverty of company, the admirable acting of this lively Comedy warmed the audience out of the cold aspect it at first presented, and made them as mirthful as if the spirits were not operated on by the absence of a gay throng. We must attribute this bad attendance, not to a want of admirers and supporters of *Comedy,* but to the *uncertainty* that has of late so often marked

the arrangements at this Theatre. In the Play-bills of last Saturday, *The School for Scandal*, was announced for *Tuesday* evening, but on *Monday*, we find *Wild Oats* substituted for it. This indecision naturally creates a doubt of adherence even to the change, and consequently many people keep their money, and their love of the genuine drama, for another occasion, when there may appear less probability of disappointment.

Mr. ELLISTON performed *Rover* with much animation and effect; and notwithstanding the many years his face has been familiar to us, we can almost imagine him as young and volatile as twenty-one could make him.

We miss Mr. DOWTON sadly in *Sir George Thunder*; but Mr. GATTIE fills the part respectably. We were not disappointed in Mr. LOVEDAY'S *John Dory*: he acted it to the life; and will prove a valuable addition to the Drury-lane Company, particularly in characters of a plain, blunt, and feeling description. He met with much applause.

Mr. MUNDEN, as *Ephraim Smooth*, was very laughable. Why does not Mr. KNIGHT repress his anxiety to produce effect?—it often occasions him to *over-act*, and gives a *tricky* air to his performance, which may not certainly be obvious to *all*, but too many see it, and regret that he does not depend on a more chastened style. His *hysteric laugh* is an instance; and, by its frequent repetition, rather disgusts than pleases the judicious. His *Sim* is, on the whole, a very clever piece of acting.

Mrs. W. WEST'S *Lady Amaranth* we are happy to notice with our unmixed approbation—it is gentle, graceful, and judicious.

Miss. KELLY played *Jane* in the most natural and humorous manner, and shared with brother *Sim* in creating the laughter and applause of the audience. The other characters were well supported. Mr. VINING, however, must pardon our remarking, that although he enacted a poor player, he might be supposed possessed of a pocket-handkerchief, and should not assist his nose with the back of his hand, and afterwards wipe it on his lower garments.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.
ublished by C. HARRIS, 25, Bow Street, and may be had of all Newsmen.

Theatre Royal, Drury Lane.

This Evening will be performed the Comedy of

A New Way to Pay OLD DEBTS.

Lord Lovell, Mr. THOMPSON,
Sir Giles Overreach, Mr. KEAN,
Welborn, Mr. COOPER, Allworth, Mr. PENLEY,
Marrall, Mr. MUNDEN,
Welldo, Mr. FOOTE, Tapwell, Mr. MEREDITH
Justice Greedy, Mr. LOVEDAY,
(his third appearance on this stage)
Order, Mr. HUGHES, Furnace, Mr. SMITH,
Amble, Mr. VINING, Watchall, Mr. Isaacs,
Taylor, Mr. Vinter, Mr. Randall,
Lady Allworth, Mrs. KNIGHT,
Margaret, Mrs ORGER,
Froth Mrs. HARLOWE, Tabitha, Miss PHILLIPS
Abigail, Miss COOPER.

To conclude with the Farce of The

Sleeping Draught.

Doctor Vincolo, Mr. HUGHES,
Farmer Bruno, Mr. GATTIE,
Popolino, Mr. HARLEY, Rinaldo, Mr. BARNARD
Gabriotto, Mr. W. H. WILLIAMS,
Yaldo, Mr. Willmott, 1st. Fellow, Mr. Webster,
Second Fellow, Mr. Isaacs.
Signora Francesca, Miss SMITHSON,
Nonna, Mrs. ORGER,

To-morrow, the last new Comedy called Maid or Wife ? after which the Coronation, and Monsieur Tonson.
On Friday, Mr. Kean will perform, after which the Coronation.
On Saturday, the School for Scandal, and the Coronation.

Theatre Royal, Covent Garden.

This Evening will be performed Shakespeare's Play of *The*

Two Gentlemen of Verona.

Duke of Milan	Mr. EGERTON.	Ubaldo.....	Mr. DURUSET.
Antonio.....	Mr. CHAPMAN.	Carlos.....	Mr. TAYLOR.
Proteus.....	Mr. CONNOR.	Luigi.....	Mr. COMER.
Valentine.....	Mr. JONES.	Stephano...	Mr. J. ISAACS.
Sir Thurio.....	Mr. FARREN.	Rodolfo.....	Mr. PYNE.
Sir Eglamour..	Mr. HUNT.	Julia.....	Miss M. TREE.
Launce.....	Mr. LISTON.	Sylvia.....	Miss HALLANDE
Speed.....	Mr BLANCHARD	Lucetta....	Miss BEAUMONT

THE CARNIVAL in the SQUARE of MILAN,

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1*st. Spring.*—2*nd. Summer.*—3*rd. Autumn.*—4*th. Winter.*—5*th. Earth.*—6*th. Air.*—7*th. Fire.*—8*th. Water.*

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THE PALACE OF THE HOURS.

The Genius of Pleasure, Miss E. DENNETT

SCENE III.

Artificial Mountain in the Gardens of ths Duke of Milan, which explodes and discovers Scene IV.

THE TEMPLE OF APOLLO.

The following are the Selections from Shakspeare.

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Song—*True love is an ever fixed mark.* Sonnets
Duet—*Say, tho' you strive.* Poems
Song—*O never say that I was false.* Sonnets
Glee—*Good night, Good rest.* Sonnets
Song—*When in disgrace with fortune.* Sonnets
Round—*To see his face.* Venus & Adonis
Glee—*Who is Sylvia?* Two Gentlemen of Verona
Song—*Lo! in the torrent.* Sonnets
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Song—*Should he upbraid.* Taming of the Shrew
Finale—*How like a winter.* Sonnets.

To which will will be added a New Entertainment, called THE

Two Pages of Frederick the Great.

The principal characters by
Mr. W. FARREN, Mrs. CHATTERLEY, Miss FOOTE,
Mr. ATKINS. Mr. NORRIS. Mr. PARSLOE.
Mr. MEARS. Mr. LOUIS.
Mr. FAWCETT, Mrs. FAUCIT, Miss LOVE,
Mrs. GIBBS, Mrs. VINING.

Thursday, and Saturday, The Two Gentlemen of Verona.
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No. 35. *Thursday, Dec.* 13, 1821. *Price* 1*d*

COVENT GARDEN.

THIS Theatre was last night most numerously attended to witness *The Two Gentlemen of Verona*, and the performance seemed to create a very general sensation of delight. Miss Hallande returned to her professional duties, but appeared still to labour under indisposition. Miss Tree was encored in two songs, and sang with more than usual effect. We would recommend a little more attention paid to the glee of "*Good night, good night*" 'twas miserably managed.

The following letter, which contains sentiments very generally felt, we insert, followed by our observations.

" Mr. EDITOR,

I may be wrong in my opinion, but it appears to me that there is a duty due towards the Public, from the Managers of our national Theatres, to exert their best endeavours for the promotion of the gratification of the former, by engaging the best talents within their power to procure. Permit me then, through your independent and respectable publication, to ask, why the services of Mr. C. Kemble are not employed at Covent Garden ?—a gentleman whose talents are the theme of general admiration, and whose performances in a certain line have no equal ; surely this is bad taste (as well as policy) on the part of the Managers, and if Mr. C. Kemble is not engaged *because* Messrs. Young and Macready's *are*, it is not a sufficient reason : as there are many characters Mr. C. Kemble performs, for which neither of the two former gentlemen are qualified.

I am Sir, your well wisher, T. Q."

We have made such enquiries as, we trust, enable us to answer this letter with some degree of accuracy. It is undoubtedly, (as our correspondent observes) the *duty* of the Managers to study the gratifications of their supporters, the public ; and, it is but justice to the management of Covent Garden to observe, that though such exertions have been often (and are *now*) misdirected, the most liberal policy, and strenuous exertions mark their course. Respecting Mr. C. Kemble, the fault (if so we may term it) exists with that gentleman alone ; a part proprietor of the Theatre—and old established favorite—and "*the last remaining heir of princely York*" he refuses, (*generally* speaking) we understand, to play inferior characters in pieces, in which either Mr. Young or Mr. Macready sustain the chief ones ; and desires the

sole possession of such parts as Hamlet, Macbeth, Richard, &c. It was, we are told, the anxious desire of the Managers to make such arrangements for the admission of Mr. Kemble into the Theatre, as might be consistent with the proper views of *all* parties, but on the point above stated, the latter gentleman was inexorable. If these *be* the facts (and through information *only*, though such as we think we can rely on, have we obtained them) we think Mr. C. Kemble acts unwisely: there are *certain* leading characters, which he *alone* is qualified to sustain, and give their due effect to; and even many parts which bear the *title* of inferior ones, are by his acting, made indeed "*the theme of general admiration*: an instance of which, we will merely revive in the memory of our readers, by alluding to the impression which his *Icilius* forced upon their hearts: but in a Theatre which contains such prominent talent, the palm of superiority cannot be borne by *one*.

DRURY LANE.

The first appearance, this season, of Mr. Kean in the character of *Sir Giles Overreach*, attracted a genteel and rather numerous audience here, last night.

Sir Giles is nothing more than a hideous *caricature* of a bad man: a rude out-line of covetousness, and of ambition in one of its lowest walks, which are not only unmasked, but loudly proclaimed by their possessor as the cherished qualities of his soul. In this there is more than a natural daring: it is super-human; it is fiend-like. And who is there, at present on the British stage, that can embody such feelings and give them all the diabolical expression they are susceptible of, like *Mr. Kean?*

[illegible] however, is not of a nature to afford him much scope for [illegible] at, until the last act, when the overwhelming fury that breathes for the destruction of those who have out-witted him, but that only blasts his powers, and casts him raging to the earth, is wonderfully displayed.

We do not think *Mr. Kean* is by any means equal to himself in several of the less impassioned scenes. He, there, frequently is quite lost to the due prominency of *Sir Giles*; and in *colloquial* passages too often forgets the *natural*, for what he, perhaps, considers a more *effective* style. The effort of last night produced much applause towards the conclusion.

Mr. Munden made *Marall* very entertaining.

Mr. Cooper's *Welborn* is a respectable performance; but he wants the *light-hearted* manner of the character: a defect that renders his *Welborn* a very *sober, solid* youth, in opposition to the author's intention. His second dress was quite *a-la-laquais*.

We expected a better *Justice Greedy* than Mr. Loveday made: yet it was not bad. This gentlemen, we think, might draw very confidently on his powers, and give himself up more to the part, if it be repeated.

Mrs. Knight was more than usually successful as *Lady Allworth*.

Mr. Harley as *Popolino*, in the Farce of *The Sleeping Draught*, kept the house in a roar of laughter

Theatre Royal, Covent Garden.

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Two Gentlemen of Verona.

Duke of Milan	Mr. EGERTON.	Ubaldo.....	Mr. DURUSET,
Antonio.....	Mr. CHAPMAN.	Carlos.....	Mr. TAYLOR.
Proteus.....	Mr. CONNOR.	Luigi.....	Mr. COMER.
Valentine.....	Mr. JONES.	Stephano.,.	Mr. J. ISAACS.
Sir Thurio.....	Mr. FARREN.	Rodolfo.....	Mr. PYNE.
Sir Eglamour.. ,	Mr. HUNT.	Julia..,.....	Miss M. TREE.
Launce.....	Mr. LISTON.	Sylvia.....	Miss HALLANDE
Speed.....	Mr BLANCHARD	Lucetta....	Miss BEAUMONT

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In this Element, Thetis is seen conducting CLEOPATRA's GALLEY, as sailing down the River Cydnus.—Scene II.

THE PALACE OF THE HOURS.

The Genius of Pleasure. Miss E. DENNETT

SCENE III.

Artificial Mountain in the Gardens of ths Duke of Milan, which explodes and discovers Scene IV.

THE TEMPLE OF APOLLO.

The following are the Selections from Shakspenre.

Song—*When I have seen the hungry ocean* Poems
Song—*True love is an ever fixed mark.* Sonnets
Duet—*Say, tho' you strive.* Poems
Song—*O never say that I was false.* Sonnets
Glee—*Good night. Good rest.* Sonnets
Song—*When in disgrace with fortune.* Sonnets
Roun .—*To see his face.* Venus & Adonis
Glee—*Who is Sylvia?* Two Gentlemen of Verona
Song—*Lo! in the torrent.* Sonnets
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Chorus—*Now the hungry lions roar.* mids. Night's Dreams
Duet—*On a day* Love's Labour Lost
Song—*Should he upbraid.* Taming of the Shrew
Finale—*How like a winter.* Sonnets.

To which will will be added a New Entertainment, called THE

Two Pages of Frederick the Great,

The principal characters by

Mr. W. FARREN, Mrs. CHATTERLEY, Miss FOOTE,
Mr. ATKINS. Mr. NORRIS. Mr. PARSLOE.
Mr. MEARS. Mr. LOUIS.
Mr. FAWCETT, Mrs. FAUCIT, Miss LOVE,
Mrs. GIBBS, Mrs. VINING.

To-morrow and Tuesday the Exile, on Saturday, Monday, Wednesday and Thursday next, The Two Gentlemen of Verona.

Theatre Royal, Drury Lane.

This Evening will be performed the Comedy of

Maid or Wife?

Or, The Deceiver Deceived.

Principal Characters by

Mr. ELLISTON, Mr. HARLEY,
Miss SMITHSON, and Miss COPELAND.

After which,

The Coronation.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT

In which will be given a New Comic Song,

"The King and the Coronation, Old England and the People."

By Mr. Knight, with a New Overture composed by Mr. T. Cooke.

To conclude with a New FARCE of

MONSIEUR TONSON.

The Principal Characters by

Mr. COOPER, Mr. BARNARD, Mr. FOOTE,
Mr. GATTIE, Mr. W. H. WILLIAMS,
Mr. MEREDITH, Mr. VINING, Mr. SMITH,
Mr. WEBSTER, Mr. ISAACS,
Mrs. KNIGHT, Miss SMITHSON, and
Mrs. BLAND, *with a SONG.*

On Friday, The Tragedy of Jane Shore after which the Coronation.
On Saturday, the School for Scandal, and the Coronation.

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No. 36. Friday, Dec. 14, 1821. Price 1d.

DRURY LANE.

The performances of last night were, *Maid or Wife? The Coronation*, and *Monsieur Tonson;* and consequently we *critics* could not be expected to be very desirous of encumbering ourselves with our *ear-trumpets* or our *spectacles:* although our *night-caps* might have proved useful. We do not deny that for once in a way, these representations might amuse us; but where the *understanding* is not complimented with some offerings of *reason,* it is hardly to be expected that the senses of seeing and hearing can long derive pleasure from what has lost the charms of novelty.

The Manager of this Theatre has published the following notice:—"On Monday next, in compliance with the accustomed practice of the patent Theatres, from the days of GARRICK and RICH, of representing the Ceremonial of every Grand Installation in various dramatic pieces, will be presented, for the first time, a new Extravaganza Opera, in three acts, called *Giovanni in Ireland,* with entirely new Scenery, Dresses, and Decorations. The Airs are chiefly selected from the Irish Melodies, the Medley Overture and new Music composed, and the whole arranged by Mr. T. Cooke; The Scenery, by Mr. Marinari, Mr. Andrews and Son, and various Artists; the Dresses, by Mr. Banks and assistants, Miss Smiths and assistants; the Decorations by Mr. Morris and assistants. In Act III. will be introduced the Ceremonies and Processions, incidental to the *Installation of the Knights of St. Patrick.*——In the course of the piece will occur the following new Scenery. Dublin Bay by Moonlight, with the arrival of the Packet off the Pigeon-house,—Interior of Castle Rackrent, with the Residence of King Corney and the Wild Irish Girl,—Donnybrook Fair,—Interior of a Shebean or Whisky Shop at Tipperary,—Green Room of Kilkenny Amateur Theatre,—Interior of Kilkenny Amateur Theatre, during a Performance,—Exterior of the Convent of St. Dominic, at Sligo,—Convent Gardens and Novice of St. Dominic's Turret,—Phœnix Park and Picturesque View,—Hall of Justice in King Corney's Palace,—Sackville Street, Dublin, from Carlisle Bridge, with the Post Office, Rotunda, and Nelson's Pillar,—Exterior of St. Patrick's Cathedral, as fitted up for the Installation of the Knights of St Patrick,—The Custom House in Dublin,—Harbour and Pier of Dun

leary, with a distant View of the Hill of Howth, and Departure of the Royal George Yatch,—Panoramic View of Coast Scenery, Ocean, and Milford Haven,—Arrival of the Royal George,—Grand Emblematical Vision."

With respect to the introductory *apology* for making a "Patent Theatre," a place for exhibiting *Raree-shews*, we have to enter our protest against the sanction of *any* name, even a GARRICK'S, for an abuse of the privileges bestowed by the Royal Patent, on the two principal Theatres. The object in granting those privileges was to promote and sustain the *legitimate drama* in a manner worthy of the taste, art, and science, that denote an enlightened people: and thus to refine a noble source of amusement, that should be fraught with instructive lessons on the passions and the manners. RICH had been a famous *harlequin*, and it is no wonder he could be inclined to exhibit dumb-shew pieces. *Garrick* had but the temptation of *money-making*, which he was rather too fond of, therefore, *they* are but indifferent *authorities* for the propriety of introducing *pageants*, which mislead the public taste, and deeply injure the permanent interests and reputation of the *British Stage*.

COVENT GARDEN.

The votaries of "*classical embellishment*" are either more numerous, or less easily satiated with the repetitions of their enjoyments than we could have imagined, or ever hoped them to have been. In a city of such magnitude as London, where so heterogeneous a mixture constitutes the mass, a prevailing principle of taste (particularly as regards public exhibitions) is scarcely to be expected: the success, therefore, of puerile performances (whose sole attractions are framed for the imagination and the eye, and in which an impious offering is made at the altar of good sense by the sacrifice of individuals whose talents seem like the first smile of spring, and purest emblems of nature's taste,—the valley's snow-drop, planted 'midst desolation, winter, and decay) is not to be wondered at; but that it should *generally* affect the populace, and influence the passions, or the taste of the *higher* orders of Society, is an instance of public depravity—a reflection of private regret. *Seven* Theatres are devoted *exclusively* to the gratification of inferior enjoyments; in *these* let the lovers of Spectacle, buffoonery, and nonsense, seek for the soul inspiring objects of their desires: but let our two great Establishments, the palladiums of public refinement, the Temples where the muses should enwreathe their favorite's brows, and offer candidates for Fame's protecting arm—the Throne, in which sits national taste, supported by wisdom, truth, and liberality, dispensing her rewards, when worth deserves—in the name of public decency, of duty, of amusement! Let these Temples be kept sacred, nor made the tools of private speculation, the cradles of infantile amusement. The House was last night numerously attended. The finale to the play was most *miserably* executed.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulrick *(the Exile)* Mr. EGERTON,
Governor of Siberia, Mr. W. FARREN,
Baron Altradoff, Mr. MEADOWS,
Count Calmar, Mr. DURUSET,
The Patriarch, Mr. HUNT.
The Czarowitz, Master BODEN,
Daran, Mr. YOUNG, Welzien, Mr. CONNOR,
Rimski, Mr. COMER, Servitz, Mr. FAWCETT,
Yermach, Mr. CHAPMAN, Officer, Mr. MEARS.
Old Cottager, Mr. ATKINS,
Mariner, Mr. GEORGE. Servant, Mr. KING,
Guard, Mr. LOUIS.
Villagers, Messrs. Taylor, Pyne, &c.
The Empress Elizabeth, Mrs. FAUCIT,
KatharineMrs. TENNANT, Sedona, Mrs. VINING
Alexina, Miss FOOTE,
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery,
Mountains of Snow—Cottage of Count Ulrick.
General View of Moscow.—the Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF THE EMPRESS ELIZABETH.
The Outside of the Greek Church—The Interior of the Cathedral of Moscow, in which the
CORONATION OF ELIZABETH
Is performed by the Grand Patriarch and his assisting Dignatiries

---

To which will be added a New Entertainment, called THE

Two Pages of Frederick the Great.

The principal characters by
Mr. W. FARREN, Mrs. CHATTERLEY, Miss FOOTE,
Mr. ATKINS. Mr. NORRIS. Mr. PARSLOE.
Mr. MEARS. Mr. LOUIS.
Mr. FAWCETT, Mrs. FAUCIT, Miss LOVE,
Mrs. GIBBS, Mrs. VINING.

To-morrow, Monday, Wednesday, and Thursday next, The Two Gentlemen of Verona. On Tuesday the Exile.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

JANE SHORE.

Glo'ster, *(for the first time)* Mr. COOPER,
Lord Hastings, *(for this Night only)* Mr. KEAN,
being his first appearance in that Character
Belmour, Mr. BROMLEY,
Sir Richard Ratcliffe, Mr. WEBSTER,
Earl of Derby, Mr. READ,
Catesby, Mr. VINING, Servant, Mr. ISAACS,
Porter, Mr. WILLMOTT, Dumont, Mr. POPE,
Jane Shore by A YOUNG LADY,
(Her first appearance on any stage.)
Alicia, Mrs. EGERTON.

After which,

The Coronation.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT
In which will be given a New Comic Song,
" The King and the Coronation, Old England and the People."
By Mr. Knight, with a New Overture composed by Mr. T. Cooke.

To-morrow A New Way to Pay Old Debts. and the Coronation.

Printed by E. Thomas, Denmark Court, Exeter 'Change.
Published by C. Harris, 25, Bow Street, and may be had of all Newsmen.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 37. *Saturday, Dec.* 15, 1821. *Price* 1*d.*

DRURY LANE.

ROWE'S Tragedy of *Jane Shore*, was acted here last night, with *Lord Hastings* for the first time by Mr. KEAN; *Glos'ter*, also for the first time, by Mr. COOPER; and *Jane Shore*, by *A Young Lady* "her first appearance on any Stage" as the Play-bill informs us.

Following the order of these *first appearances*, we shall commence our observations with *Mr. Kean's* performance of *Hastings*, a character that does not hold forth great opportunities for powerful effect, and, therefore, not one altogether adapted for that peculiar talent which Mr. Kean possesses for presenting the passions in their most terrific and subtle form. Yet there is enough in *Hastings* to be worthy of the ablest actor: and Mr. Kean's good judgment did not disdain the part. That he was not wrong in trusting his fame to its fulfillment was proved by the applause he met with for his graceful, fond, forcible, and affecting delineation. He succeeded by the very restraint of his most striking powers: and won as great admiration in his softer scenes, and his patriotic addresses to *Glo'ster*, as he did in his passionate encounter with *Dumont*.

The *Glo'ster* in this Tragedy, has all the passions of *Shakespeare's*, but not the shading and strong points of the latter. Mr. COOPER'S task, therefore, was not very arduous, and he amply performed it.

But the great attraction of the evening was the *Jane Shore* of the fair *debutante*.

It is so long since any lady appeared at this theatre calculated to make a distinguished figure in the tragic walk, that a *debut* in the arduous part selected on this occasion produced much curiosity without raising great reliance on the success of so bold an attempt. Yet scarcely had the new candidate for public favour spoken a few sentences when the audience seemed rivetted on her admirably *distinct* and *harmonious* tones; her *correct diction, just emphasis*, and singular *propriety* and *grace*, in manner and expression. Her opening scenes with the supposed *Dumont*, and with *Alicia*, were marked with gentleness, and all the woe of sober suffering. Her scene with *Hastings* was well acted; and all the consequent anxiety and hapelessness on thus finding in her intercessor another betrayer, was faithfully expressed. But the spirited manner, in her interview with *Glo'ster*, when learning the tyrant's purpose "to set aside the unavailing infancy of Edward's

sons," and "vest the sovereign rule in abler hands," which "*Hastings* does stubbornly oppose," was eminently successful: and her invocation in favor of Hastings—

> Reward him for the noble deed, just heav'ns!
> For this one action, guard him and distinguish him
> With signal mercies, and with great deliverance;
> Save him from wrong, adversity, and shame,
> Let never-failing honours flourish round him,
> And consecrate his name, ev'n to time's end.

—was beautifully delivered. In the last scene she appeared in all the wandering misery described by *Belmour*.

> "Feeble she seem'd, and sorely smit with pain."

The manner in which she performed this scene, confirmed all the previous favorable impressions she had made, and she fell amidst the acclamations of a numerous audience.

This Lady (a Miss EDMONSTONE) is not of a very commanding figure, nor can she be called beautiful, but her features are pleasing and expressive. She evidently has *genius* which is the gift of gifts.

Mr. ELLISTON has certainly found a *jewel*, on which he *ought*, on behalf of himself and the public, to set a *just value*.

Mr. RUSSELL, although called on by the audience to announce *Jane Shore* for this evening, thought it best to do so for *Monday* next.

COVENT GARDEN.

THIS Theatre, though well attended last night, was not so numerously so, as on the preceding evening. The performances produced their usual effect, and the announcement of this evening's entertainments by Mr. Duruset, was very warmly applauded. Our ears were never before assailed with greater discord, than in the procession of the Coronation, the drums and trumpets, and the musicians in the Orchestra, so little harmonized, that they destroyed much of the effect.

We understand that during a performance in the Liverpool Theatre, a few evenings ago, the audience was disturbed by a violent altercation and noise behind the scenes. Mr. Vandenhoff, (the Stage Manager) being called for to account for this unusual proceeding, stated—that some unruly persons had forced themselves behind, and refusing to leave, on being requested so to do, force was necessarily employed to compel them.

It is rather a singular circumstance, that when the afterpiece which is now performing at Covent Garden, of the *Two Pages of Frederick the Great*, was produced in Paris, the character of the *French waiter* was performed by M. TALMA.—*Tempora mutantur!*

Printed by E. THOMAS, Denmark Court, Exeter Change.
Published by C. HARRIS, 25, Bow Street, and may be had of all Newsmen.

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Antonio.....	Mr. CHAPMAN.	Carlos.....	Mr. TAYLOR.
Proteus.....	Mr. CONNOR.	Luigi.....	Mr. COMER.
Valentine.....	Mr. JONES.	Stephano...	Mr. J. ISAACS.
Sir Thurio.....	Mr. FARREN.	Rodolfo.....	Mr. PYNE.
Sir Eglamour..	Mr. HUNT.	Julia.....	Miss M. TREE.
Launce.....	Mr. LISTON.	Sylvia.....	Miss HALLANDE
Speed.....	Mr BLANCHARD	Lucetta....	Miss BEAUMONT

THE CARNIVAL in the SQUARE of MILAN,

In which, according to the ancient custom at Carnivals, takes place the

GRAND EMBLEMTICL PROCESSION

Of the Seasons and the Elements.

1st. Spring.—2nd. Summer.—3rd. Autumn.—4th. Winter.—5th. Earth.—6th. Air.—7th. Fire —8th. Water.

In this Element, Thetis is seen conducting CLEOPATRA's GALLEY, as sailing down the River Cydnus.—Scene II.

THE PALACE OF THE HOURS.

The Genius of Pleasure, Miss E. DENNETT

SCENE III.

Artificial Mountain in the Gardens of ths Duke of Milan, which explodes and discovers Scene IV.

THE TEMPLE OF APOLLO.

The following are the Selections from Shakspeare.

Song—*When I have seen the hungry ocean* Poems
Song—*True love is an ever fixed mark.* Sonnets
Duet—*Say, tho' you strive.* Poems
Song—*O never say that I was false.* Sonnets
Glee—*Good night, Good rest.* Sonnets
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Roun —*To see his face.* Venus & Adonis
Glee—*Who is Sylvia?* Two Gentlemen of Verona
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Song—*Should he upbraid.* Taming of the Shrew
Finale—*How like a winter.* Sonnets.

To which will be added a New Entertainment, called THE

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The principal characters by
Mr. W. FARREN, Mrs. CHATTERLEY, Miss FOOTE,
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Mr. MEARS. Mr. LOUIS.
Mr. FAWCETT. Mrs. FAUCIT. Miss LOVE,
Mrs. GIBBS, Mrs. VINING.

Monday, Wednesday, and Thursday next, The Two Gentlemen of Verona. On Tuesday the Exile.

Theatre Royal, Drury Lane.

This Evening will be performed Massinger's Play of

A New Way to Pay OLD DEBTS.

Lord Lovell, Mr. THOMPSON,
Sir Giles Overreach, Mr. KEAN,
Welborn, Mr. COOPER, Allworth, Mr. PENLEY,
Marrall, Mr. MUNDEN,
Welldo, Mr. FOOTE, Tapwell, Mr. MEREDITH
Justice Greedy, Mr. LOVEDAY,
(His 4th appearance on this stage)
Order, Mr. HUGHES, Furnace, Mr. SMITH,
Amble, Mr. VINING, Watchall, Mr. Isaacs,
Taylor, Mr. Vinter, Mr. Randall.
Lady Allworth, Mrs. KNIGHT,
Margaret, Mrs. ORGER,
Froth Mrs. HARLOWE, Tabitha Miss PHILLIPS,
Abigail, Miss COOPER.

After which,

The Coronation.

Principal Characters by

Mr. T. COOKE, Mr. RUSSELL, Mr. KNIGHT, and Miss CUBITT
In which will be given a New Comic Song,
"The King and the Coronation, Old England and the People."
By Mr. Knight, with a New Overture composed by Mr. T. Cooke.

On Monday, The Tragedy of Jane Shore.—Giovanni in Ireland is postponed.

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No. 38. *Monday, Dec.* 17, 1821. *Price* 1*d*.

COVENT GARDEN.

This Theatre was, on Saturday night, numerously attended. The performers appeared to exert themselves with more than usual energy; and Miss Tree, we must particularly select for notice, as deserving of a reiteration of the praise, which, in the character of *Silvia,* we on previous occasions bestowed upon her. The effects that her acting, and delivery of various passages produced, were really of a most powerful description; yet created, without the least appearance of art, and seemingly proceeding from a sympathy of sentiment with the object portrayed, which, breathing on the ear in sweetest harmony, reverberated in tones as soft to the hearts of the entranced listeners.—The simple reply of *" and Julia herself did give it me,"* was as natural an effort of art, as we have for some time witnessed. Lance's companion Crab, was the only exception to the general exertions of the performers, for a few cuffs were now and then necessary to rouse his energies into action. The repetition of the play for this evening was received by a few (who were probably tired of spectacle) with loud hisses: but the *multitude* overpowered them. In the course of the play, between the fourth and fifth acts, the attention of the audience was arrested by a Mr. Donaldson, (as we are informed) a constable of the Theatre, who in a very energetic manner stated, " that if the gentleman who had the misfortune to lose his purse in the Theatre, would make application to him, and identify the property it contained, it should be restored to him." This was received with much applause by the whole house, and the proprietor of the found treasure (who, we dare say, had despaired of its recovery) claimed and received it. The purse, we understood, contained notes of rather a considerable value. We noticed in the King's private box, the Prince and Princess Esterhazy, and a party. Mrs. Coutts also attended in her box, accompanied by Lord Erskine and a small party.

DRURY LANE.

A tolerably numerous audience attended the second representation of *A New Way to Pay Old Debts,* on Saturday night: and the performance had no new feature sufficiently striking to require remark.

Miss Edmonstone repeats her arduous character of *Jane Shore* to night; and we have not a doubt but a brilliant audience will witness the representation. We omitted to notice a defect in the management of her voice, in not giving to it, on certain occasions, a sufficient power to reach every part of the house. This, of course, arose from her not being quite familiar with the volume of voice required in a *full* Theatre of such magnitude as this; and can only be corrected by experience. We assure her, that sitting on the second row of the *first circle*, it was only by the knowledge of the words of the Play, we could gather what she spoke in some parts of the last scene. It is true that the *feebleness* Jane Shore is supposed to labour under, was justly considered by *Miss Edmonstone* as demanding a faint tone of expression, but by not sinking her voice quite so much, and taking care to utter with distinctness, there will not be a nook of Pit, Galleries, or Boxes, but the words may reach.

Mr. Kean, in continuing to enact *Hastings*, proves his good sense and attention to the wishes of the public. For it was not to be supposed he would have *selected* this character to *increase* his reputation, although he, certainly, most skilfully gives it an importance beyond what we could have conceived it susceptible of. In supporting the talent of *Miss Edmonstone* in this Play, he will find an advantage in the improved general effect of other pieces in which they may both perform, without a ray of his genius being eclipsed. And it is obvious that the public cannot long be attracted by an isolated excellence of one actor in Dramas that require superior talent in other of its representatives.

A paragraph has appeared in many of the newspapers, stating that Miss M. Tree had received a magnificent present of a *be-jewelled tiara*, jointly from Mr. Reynolds, the alterer of *The Two Gentlemen of Verona*, and Mr. Bishop, the composer of the music, for her admirable exertions in that Play. But the latter gentleman has addressed a letter to the Editor of the Morning Post, stating, that, conscious as they are of the young lady's great merit, yet they had not made her such an offering of their approbation.

Mr. Glossop, Proprietor of the Cobourg Theatre, has had a verdict against him for horse-whipping Mr. Winston, acting Manager of Drury-lane Theatre—Damages, *One hundred and fifty pounds.* The former gentleman has just erected in his theatre a *Mirror Drop Curtain*, by the novelty of which he expects to fill his treasury:—thus in one week he has cause for agreeable and disagreeable *reflection.*

Mr. Abbott resumes his part in The Two Gentlemen of Verona, this evening. We are happy at his recovery, but must regret the loss of Mr. Connor's *Proteus.*

To Correspondents.—*Verité*, to-morrow. *Harlequin*, we think, as overleaped proper bounds.

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Proteus..... Mr. ABBOTT.
Valentine..... Mr. JONES.
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Launce..... Mr. LISTON.
Speed..... Mr BLANCHARD

Ubaldo..... Mr. DURUSET.
Carlos..... Mr. TAYLOR.
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To-morrow, The Exile, on Wednesday, and Thursday next, The Two Gentlemen of Verona.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

JANE SHORE.

Glo'ster, *(for the 2nd. time)* Mr. COOPER,
Lord Hastings, Mr. KEAN,
(being his 2nd. appearance in that Character.)
Belmour, Mr. BARNARD,
Sir Richard Ratcliffe, Mr. WEBSTER,
Earl of Derby, Mr. READ,
Catesby, Mr. VINING, Servant, Mr. ISAACS,
Porter, Mr. WILLMOTT. Dumont, Mr. POPE.
Jane Shore by A YOUNG LADY,
(Her 2nd. appearance on any stage.)
Alicia, Mrs. EGERTON.

After which the favorite Musical Extravaganza called

Giovanni in London.

Don Giovanni, Madame VESTRIS.
Leporello, Mr. HARLEY. Mr. Florentine Finickin, Mr. BARNARD.
Mr. Deputy English, Mr. GATTIE. Pluto, Mr. MEREDITH.
Mercury Mr. HOWELL. Charon Mr. SMITH.
Firedrake, Mr. RANDALL, Drainemdrry, Mr. WILLMOTT.
Porous, Mr. W. H. WILLIAMS. Simkins, Mr TURNOUR.
Popinjay, Mr. VINING. Shirk, Mr. HUGHES. Spunge Mr. DOBBS.
Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT.
Miss Constantia Quixotte, Miss POVEY. Mrs. English, Mrs. ORGER
Mrs. Drainemdry, Mrs. HARLOWE. Mrs. Porous, Miss PHILLIPS
Mrs. Simpkins, Mrs. MARGERUM. Squalling Fan, Mrs BLAND
Succubus, Miss VALANCY. Tartarus, Mrs. BEST.

To-morrow, Secrets Worth Knowing, the Coronation, and Monsieur Tonson.—On Wednesday, The Tragedy of Macbeth, Macbeth Mr. Kean, Lady Macbeth, Miss Edmonstone. On Thursday, a Tragedy. On Friday, Mr. Kean will perform. On Saturday, Giovanni in Ireland.

Printed by E. Thomas, Denmark Court, Exeter 'Change.

Published at the *Office of The Theatrical Observer*, 29, Exeter Street. Catherine Street, Strand; and may be also had of C. Harris, 25, Bow Street. Persons desirious of having the Publication at an early hour every morning, will be served with it, by addressing an Order (post paid) to the Office.

THE

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AND

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No. 39. *Tuesday, Dec.* 18, 1821. *Price* 1*d.*

COVENT GARDEN.

This Theatre was not so well attended last night, as on the preceding evening of performance. The entertainments excited their usual share of applause, though the conclusion of the play met with much disapprobation; owing probably to much of the finale having been omitted: the cause (judging from what passed on the stage) was Miss Hallande's inability to sustain her portion of it; as we perceived her address Miss Tree and then Mr. Hunt, who expressed by significant glances her directions to the Orchestra. Mr. Abbott resumed his duties, and we may say his looks, as there is no visible trace of any impression left by his late accident. Miss Tree was encored in the song of "*Should he upbraid,*" and received three rounds of applause on pronouncing the sentence we yesterday quoted. By the bye we may here apologise for a mistake in that number—the character Miss Tree plays is *Julia* not *Sylvia.*

We insert the following letter; and as the author (in his envelope) states himself willing to come forward, if required, and answer for its authenticity, we lay it before our readers with pleasure. Its contents are contradictory to our information (given in our 35th number) yet as our conduct is influenced by but one feeling—our duty towards the public in all matters connected with theatricals; we are ever willing to adopt such principles as our judgment tells us are correct.

"TO THE EDITOR OF THE THEATRICAL OBSERVER."

"*Audi alteram partem.*"

"Mr. Editor,

"The independence of your publication is manifested by your insertion of a letter from T. Q., respecting Mr. C. Kemble in the paper of Thursday last, No. 35, and I am convinced that your observations on that letter in the same paper, are the result of intelligence conveyed to you as correctly founded on truth.—But, Sir, you have not been fairly dealt with; it is a misstatement. I have possession of facts from unquestionable authority, (and I challenge contradiction) which enable me to inform you that Mr. C. Kemble did not stipulate to possess entirely any one character in the range of the Drama, he only required as the basis of his engagement, that he should be put on a complete *equality* with the first actors in Covent Garden Theatre, in respect to characters, as well as remuneration; this, you will readily agree with me, is in every point of view his due, and in this stipulation his wish

was to guard against being required to play on all occasions secondary charasters to bolster up the fame of those whose abilities are most certainly not superior, if they even equal his; that he has experienced this treatment is evident to any person in the habit of frequenting the Theatre the last few years, which is highly to be condemned, I hope I have a just estimate of the talents of Messrs. Macready and Young; and the same judgment obliges me to consider Mr. C. Kemble quite their equal, and perhaps superior: if so, that may be attributed to my partiality for that highly talented family: at all events you, I am sure, will allow, if Mr. C. Kemble agrees to play secondary to those gentlemen when occasion offers for the display of their particular powers, they are in justice bound to return the compliment, and this is all Mr. C. Kemble stipulated for on his engagement with Covent Griden. I think, after perusing this, you will agree with me that the Managers have not done their duty to the public in refusing to engage Mr. C. Kemble on such fair and honorable terms.

I am, Sir,
Your obedient servant,
VERITE."

DRURY LANE.

Jane Shore was repeated last night, for the second time this season, and attracted a numerous audience. Mr. KEAN as *Hastings*, and Mr. COOPER as *Glo'ster*, gave to their several parts the same appropriate attention, and met with considerable applause. Miss EDMISTON, (whose name we erroneously spelt *Edmonstone*) made her second appearance, and represented the unhappy penitent, with increased effect. The tears she drew from many a fair eye, were a silent tribute to her power of influencing the heart. Her tones are most moving, without degenerating into the *whine*, too common in tragedy heroines. She looks to the meaning of her speeches; and utters and expresses them by the rules of *nature* and *propriety*, without a sacrifice of either for *effect*. Her acting in the last scene, where she appears a famished and forlorn wanderer, we will venture to pronounce the most powerful since the days of *Mrs. Siddons*. Every attitude is marked with the supposed condition she is in—feeble and heart-broken. The manner in which she leans against *Alicia's* house on her repulse by the servant, is truly piteous. Her mode of falling on her knees before her false friend, begging—

" ————for charity's dear sake,
" A draught of water and a little bread,"

—was moving in the extreme.—The advancing agonies and delirium of hunger, were depicted with appalling and overwhelming truth. And on the approach of her wronged husband the attitude of averted shame, and exertions of failing nature in her endeavour to avoid him, until she sinks under her feelings, were executed so faithfully as to create in the spectator the idea of reality. Discriminating applause attended *Miss Edmiston* throughout, but at the conclusion it became enthusiastic. This young lady is, in our opinion, judging from this performance, likely to be ranked in the very highest class of histrionic genius.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulrick *(the Exile)* Mr. EGERTON,
Governor of Siberia, Mr. W. FARREN,
Baron Altradoff, Mr. MEADOWS,
Count Calmar, Mr. DURUSET,
The Patriarch, Mr. HUNT,
The Czarowitz, Master BODEN,
Daran, Mr. YOUNG, Welzien, Mr. CONNOR,
Rimski, Mr. COMER, Servitz, Mr. FAWCETT,
Yermach, Mr. CHAPMAN, Officer, Mr. MEARS.
Old Cottager, Mr. ATKINS,
Mariner, Mr. GEORGE. Servant, Mr. KING,
Guard, Mr. LOUIS.
Villagers, Messrs. Taylor, Pyne, &c.
The Empress Elizabeth, Mrs. FAUCIT,
KatharineMrs. TENNANT, Sedona, Mrs. VINING
Alexina, Miss FOOTE,
Villagers, Mesdms. Beaumont, Love, &c.

The following is part of the Scenery.
Mountains of Snow—Cottage of Count Ulrick.
General View of Moscow.—the Square of Moscow, in which takes place the
GRAND PUBLIC ENTRY OF THE EMPRESS ELIZABETH.
The Outside of the Greek Church—The Interior of the Cathedral of Moscow, in which the
CORONATION OF ELIZABETH
Is performed by the Grand Patriarch and his assisting Dignatiries

---

To which will be added a New Entertainment, called THE

Two Pages of Frederick the Great.

The principal characters by
Mr. W. FARREN, Mrs. CHATTERLEY, Miss FOOTE,
Mr. ATKINS. Mr. NORRIS. Mr. PARSLOE.
Mr. MEARS. Mr. LOUIS.
Mr. FAWCETT. Mrs. FAUCIT. Miss LOVE,
Mrs. GIBBS, Mrs. VINING.

To-morrow, and Thursday next, The Two Gentlemen of Verona.
On Friday, the Exile, with the New Farce.

Theatre Royal, Drury Lane.

This Evening will be performed Morton's Comedy, of

SECRETS WORTH KNOWING.

Rostrum, Mr. ELLISTON, April, Mr. MUNDEN
Egerton, Mr. COOPER.
Nicholas, Mr. KNIGHT, Plethora, Mr HARLEY
Greville Mr. THOMPSON, Valet Mr. VINING,
Undermine. Mr. GATTIE, Butler, Mr.
Cook, Mr. Webster, Coachman, Mr.
Footman, Mr. Isaacs.

Mrs. Greville, Mrs. W. WEST,
Sally, Mrs. EDWIN.
Rose Sydney, Madame VESTRIS,

After which,

The Coronation.

To conclude with the New FARCE of

MONSIEUR TONSON.

The Principal Characters by

Mr. COOPER, Mr. BARNARD, Mr. FOOTE,
Mr. GATTIE, Mr. W. H. WILLIAMS,
Mr. MEREDITH. Mr. VINING, Mr. SMITH,
Mr. WEBSTER, Mr. ISAACS,
Mrs. KNIGHT, Miss SMITHSON, and
Mrs. BLAND, *with a SONG.*

To-morrow, The Tragedy of Macbeth, Macbeth, Mr. Kean, Lady Macbeth, Miss Edmiston. On Thursday, a Tragedy. On Friday Mr. Kean will perform. On Saturday, Giovanni in Ireland.

Printed by E. Thomas, Denmark Court, Exeter 'Change.

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THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 40. *Wednesday, Dec.* 19, 1821. *Price* 1*d*.

TO THE PUBLIC.

The extensive and increased sale of this work requiring the exclusive dedication of the time and attention of one person to the duty of publisher, an office has been selected at No. 29, Exeter-street, Catherine-street, Strand, from which the publication will henceforth be issued, and to which all communications are for the future requested to be addressed. The Editors avail themselves of the opportunity of returning their thanks for the extensive patronage this paper has received, and to renew their assurances—that the principles of *impartial criticism* on which their opinions have been founded, will ever characterize the sentiments of this publication.

DRURY LANE.

MORTON's Comedy of *Secrets Worth Knowing*, was acted here last night. It is by no means a piece that raises the character of our Drama. It has *morality* enough; story enough; *humour* of a homely description; but not an iota of *wit*. The *dramatis personæ* are in general mere *caricatures*, intended to *satirise* modern life. Such are *Rostrum, Undermine, Nicholas*, and *Plethora;* but we allow to *Old April*, and true English *Sally*, a considerable share of natural character pleasantly developed.

Mr. ELLISTON, like a true commander, never flinches from *active* service; but is always ready to share the risks and laurels of his *corps dramatique*. He, on this occasion, performed the part of the good hearted young auctioneer, *Mr. Rostrum*, and kept the audience in continual merriment. Mr. MUNDEN personated the worthy old yeoman, grey-haired *April;* and blended his smiles with a passing tear, in so happy a manner, that we were ever reminded of the natural emblems of age and youth—of Winter and Spring struggling for superiority. But like the progressive seasons, as he advanced in his work of *renovation* for poor *Greville*, he cast exhilirating beams on all, until they were warmed into perfect delight.

Mr. KNIGHT's *Old Nick*, was *devilishly well done;* and *Plethora*, the dregs of a debauched horse-doctor, was very *weakly* executed by Mr. HARLEY, which is is the *strongest* compliment we can pay him.

Egerton, a military hero *out of work*, with his some dozen sentences, was walked and talked appropriately by Mr. COOPER, who we really think is a little *too much used* in stupid parts.

Mr. GATTIE, a gentleman, to whom a bob wig and a square tailed coat, are almost natural appendages, wore these distinguished ornaments of his person with his accustomed grace as *Undermine*.

Mr. THOMPSON acted *Greville*. We would turn with delight to a squabble among the *gods*, whenever he opens his mouth.

Of the *ladies* we will say, that Mrs. EDWIN made *Sally* a most entertaining creature—that Mrs. W. WEST was a more elegant and tender wife than *Mr. Greville*, as he appeared last night, deserved—that Madame VESTRIS was an enchanting *Rose Sydney*, with a delightful voice, who, by universal desire, *twice* gratified us with her song of *The Martial Maid*.

MACBETH.

This Tragedy introduces us to-night to a *new Lady Macbeth*. Miss EDMISTON, who has twice appeared on the Stage, as *Jane Shore* with great and well-merited applause, undertakes the arduous task, We have every reason to expect her full success from the excellent manner in which she executed those portions of her part in the last mentioned play, which had a *spirited* and *firm* character.

The Tragedy of *Macbeth*, is in a great degree founded on history; and Shakespeare has admirably depicted the ferocious and superstitious character of the times in Scotland, where the scene is laid, except at the end of the fourth act, when it lies in England. *Macbeth's* Castle was at Inverness, and its ruins are still to be seen.

COVENT GARDEN.

THIS House was last night poorly attended until half-price, although the entertainments were, for the 30th time, *The Exile* (and its introduced coronation) with the afterpiece of the *Two Pages of Frederick the Great*. The *modern* lovers of the *Drama* were, we presume, so busily engaged with their children at home, in superintending their arrangements for their Christmas festivals, and imparting (with looks of gravity) the instructive information on those *classical* topics, which their favorite haunts, the *temples of the Muses*, have of late afforded them, that anxious to apply their acquirements to *some* useful purpose, they have selected the nursery, and will for a time neglect the honored seats of their high studies.

We hear it rumoured that on Saturday evening last, Mrs. Coutts was so highly pleased with Miss TREE's performance of the part of *Julia*, that on the conclusion of the play she sent for her, and presented her with an offering in return for the delight she had created.

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Theatre Royal, Covent Garden.

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Two Gentlemen of Verona.

Duke of Milan	Mr. EGERTON.	Ubaldo.....	Mr. DURUSET.
Antonio.....	Mr. CHAPMAN.	Carlos.....	Mr. TAYLOR.
Proteus.....	Mr. ABBOTT.	Luigi.....	Mr. COMER.
Valentino.....	Mr. JONES.	Stephano...	Mr. J. ISAACS.
Sir Thurio.....	Mr. FARREN.	Rodolfo.....	Mr. PYNE.
Sir Eglamour..	Mr. HUNT.	Julia.....	Miss M. TREE.
Launce.....	Mr. LISTON.	Sylvia.....	Miss HALLANDE
Speed.....	Mr BLANCHARD	Lucetta....	Miss BEAUMONT

THE CARNIVAL in the SQUARE of MILAN,

In which, according to the ancient custom at Carnivals, takes place the

GRAND EMBLEMTICL PROCESSION

Of the Seasons and the Elements.

1st. Spring.—2nd, Summer.—3rd. Autumn.—4th. Winter.—5th. Earth.—6th. Air.—7th. Fire.—8th. Water.

In this Element, Thetis is seen conducting CLEOPATRA's GALLEY, as sailing down the River Cydnus.—Scene II.

THE PALACE OF THE HOURS.

The Genius of Pleasure, Miss E. DENNETT

SCENE III.

Artificial Mountain in the Gardens of ths Duke of Milan, which explodes and discovers Scene IV.

THE TEMPLE OF APOLLO.

The following are the Selections from Shakspeare.

Song—	*When I have seen the hungry ocean*	Poems
Song—	*True love is an ever fixed mark.*	Sonnets
Duet—	*Say, tho' you strive.*	Poems
Song—	*O never say that I was false.*	Sonnets
Glee—	*Good night, Good rest.*	Sonnets
Song—	*When in disgrace with fortune.*	Sonnets
Rondo—	*To see his face.*	Venus & Adonis
Glee—	*Who is Sylvia?*	Two Gentlemen of Verona
Song—	*Lo! in the torrent.*	Sonnets
Song—	*That time of year.*	Sonnets
Chorus—	*Now the hungry lions roar.*	mids. Night's Dreams
Duet—	*On a day*	Love's Labour Lost
Song—	*Should he upbraid.*	Taming of the Shrew
Finale—	*How like a winter.*	Sonnets.

To which will be added a New Entertainment, called THE

Two Pages of Frederick the Great.

The principal characters by

Mr. W. FARREN, Mrs. CHATTERLEY, Miss FOOTE,
Mr. ATKINS. Mr. NORRIS. Mr. PARSLOE.
Mr. MEARS. Mr. LOUIS.
Mr. FAWCETT, Mrs. FAUCIT, Miss LOVE,
Mrs. GIBBS, Mrs. VINING.

To-morrow, The Two Gentlemen of Verona. On Friday, the Exile, with the New Farce.

Theatre Royal, Drury Lane.

Th,s Evening will be performed the Tragedy of

MACBETH.

Duncan, King of Scotland, Mr. POWELL,
Malcolm, Mr. BARNARD, Donalbain, Miss CARR
Macbeth, Mr. KEAN,
Macduff, *(first time)* Mr. COOPER,
Banquo, Mr. POPE, Lenox, Mr. THOMPSON,
Rosse, Mr. PENLEY, Fleance, Miss C. CARR,
Siward, Mr. BROMLEY, Seyton, Mr. WEBSTER,
Serjeant, Mr. VINING, Physician, Mr. MEREDITH
Murderers, Messrs. Smith, Turnour.
Officers, Messrs. Howell, Read.

Lady Macbeth, Miss EDMISTON,
(her third appearance on any Stage)
Gentlewoman, Mrs. BARNARD.
Hecate, Mr. WILLMOTT, 1st Witch, Mr GATTIE,
2nd Do. Mr. KNIGHT, 3rd Do. Mr. HARLEY,
Singing Witches,—Messrs. RANDALL SHERIFF,
D. SMITH, ISAACS, Madame VESTRIS, Miss POVEY.
Mrs BLAND, Miss CUBITT, Miss COPELAND.
Mrs ORGER, Miss SMITHSOM, Mrs HARLOWE,
Mesdms. Elison, Valancy, Moreland, Best, Webster, Willmott, Hill.
Previous to the Tragedy,

An ADDRESS by Mr. COOPER.

To conclude with the Musical Farce of

THE ROMP.

Old Cockney, Mr. HUGHES,
Watty Cockney, Mr. KNIGHT,
Barnacle, Mr. GATTIE,
Captain Sightly, Mr. BARNARD,
Penelope, Miss CUBITT,
Miss La Blond, Miss PHILLIPS,
Quasheba, Mrs. Hill Priscilla Tomboy, Miss KELLY

To-morrow, Jane Shore. Jane Shore, Miss Edmiston.
On Friday, Mr. Kean will perform.
On Saturday, Giovanni in Ireland.

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No. 41. *Thursday, Dec.* 20, 1821. *Price* 1*d.*

DRURY LANE.

A numerous and brilliant audience attended this Theatre, last night, on the representation of *Macbeth.* The chief novelty of the evening was the third appearance of Miss EDMISTON, who performed the part of *Lady Macbeth.* It would seem that this young lady, or her friends, felt the difficulty and danger of the attempt, as a short poetical *Address* on her behalf was spoken by *Mr. Cooper*, previous to the Tragedy. This, however, proved an unnecessary step, for the highly favorable impression made on the public by her *Jane Shore,* had secured an audience disposed to appreciate her talents.

The character of Lady Macbeth, is one that requires a commandin g figure, to give full effect to the masculine ferocity that distinguishes it. Mrs. Siddons derived much of her success from the towering majesty of her form ; but *Miss Edmiston* wants *that* gift, although she throws around her person an air of dignity, and wins attention by her excellent attitudes. On her entrance she was warmly greeted, and read the letter with singular propriety. But, in the succeeding soliloq uy, we think she should not speak steadily gazing on the audience, but rather with a glance towards her husband's epistle, as addressing him in reference to its contents. The next soliloquy, beginning—"The Raven himself is hoarse" was excellently delivered, and loudly applauded—the reception of her new-titled husband, and the swelling ambition that prompts her murderous hint to him, were represented in a manner that amply laid open the character. She well mingled a graceful, hospitable frankness, with the stern looks that occasionally were darted on the king as he is about to enter her castle. The scene in which she works up Macbeth's soul to do the deed, was well performed : and we much admired the distinctness and effectiveness of her whispering speeches, when the murder is doing, and done—particularly where she exclaims, in a suppressed but contemptuous tone—

> "Infirm of purpose !
> Give me the daggers : the sleeping and the dead
> Are but as pictures :"—&c.

And also on her return, when she tauntingly says—

> "My hands are of your colour ; but I shame
> To wear a heart so white."

Her part in the Banquet Scene was equally well acted, and her sleep-walking scene most admirable. Loud and long continued applause followed her exit. As the play is to be repeated on Friday next, no doubt *Miss Edmiston* will, by intermediate study, endeavour to add to the effect she produced on this occasion.

Mr. KEAN's performance of Macbeth is familiar to the public. He last night obtained the usual distinguished recognition of the audience in all those parts where he had opportunities of making an impression.

Mr. COOPER, who played *Macduff* for the first time, was well received, and particularly in the scene where the murder of his family is communicated to him, and in the combat.

The other characters were tolerably well sustained. The *Scenery, Machinery, &c.* at this House are in general wretchedly managed. Last night we had *two* moons in one scene—also a wood with a lamp shining through it—Banquo's *chair* was left for the accommodation, we presume, of some of the *witches*, who however at length thrust it off—and the enchanting Cauldron was nearly knocked over by the little boy who was pushed up it.

The Romp followed; and Miss KELLY, Mr. KNIGHT, &c. kept the audience in highly good humour.

COVENT GARDEN.

THIS Theatre was more indifferently attended last night, than on the preceeding one; previous to the commencement of the half-price, the pit was scarcely two-thirds full, the boxes presented *as* poor a display, and while the middle gallery contained persons sufficient to fill about three rows of its seats, the front one of the upper gallery was not occupied. Though we regret this falling off as regards the treasury, yet we should rejoice to believe, that it originated from the palled taste of modern Theatrical frequenters. The pieces went off as usual;—yet, we wish for our own gratification—for propriety's sake—and for Mr. LISTON's after fame, that he would build his present reputation less upon the practice of *grimaces*, which disconcerts his fellow-performers, and more upon genuine talent and humour. Luckily for him, the *London* audiences possess many *good natured* qualities, else this *trick*, (for such it really is,) might become too stale and unpalatable. We recommend to this gentleman—*Hamlet's advice to the players.*

We were much amused by Mr. ABBOTT's precaution against the repetition of his accident;—instead of exchanging cuts with Mr. COMER, (as formerly,) he makes the only two, that are made, at his opponent's sword;—disarms, and drives him off.

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Song—*O never say that I was false.*		Sonnets
Glee—*Good night, Good rest.*		Sonnets
Song—*When in disgrace with fortune.*		Sonnets
Roun —*To see his face.*		Venus & Adonis
Glee—*Who is Sylvia?*		Two Gentlemen of Verona
Song—*Lo! in the lavrent.*		Sonnets
Song—*That time of year.*		Sonnets
Chorus—*Now the hungry lions roar.*		mids. Night's Dreams
Duet—*On a day*		Love's Labour Lost
Song—*Should he upbraid.*		Taming of the Shrew
Finale—*How like a winter.*		Sonnets.

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Mr. MEARS. Mr. LOUIS.
Mr. FAWCETT, Mrs. FAUCIT, Miss LOVE,
Mrs. GIBBS, Mrs. VINING.

To-morrow, The Exile, On Saturday, The Two Gentlemen of Verona.
On Wednesday a New Grand and Comic Pantomime.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

JANE SHORE.

Glo'ster, *(for the 3rd. time)* Mr. COOPER,
Lord Hastings, Mr. KEAN,
(*being his 3rd. appearance in that Character.*)
Belmour, Mr. BARNARD, Dumont, Mr. POPE.
Sir Richard Ratcliffe, Mr. WEBSTER,
Earl of Derby, Mr. READ,
Catesby, Mr. VINING,
Porter, Mr. WILLMOTT, Servant, Mr. ISAACS,
Jane Shore, Miss EDMISTON,
(Her 4th appearance on any stage.)
Alicia, Mrs. EGERTON.

BY EXPRESS *DESIRE.*

MONSIEUR TONSON.

The Principal Characters by
Mr. COOPER, Mr. BARNARD, Mr. FOOTE,
Mr. GATTIE, Mr. W. H. WILLIAMS,
Mr. MEREDITH, Mr. VINING, Mr. SMITH,
Mr. WEBSTER, Mr. ISAACS,
Mrs. KNIGHT, Miss SMITHSON, and
Mrs. BLAND, *with a SONG.*

On Friday, Macbeth.

On Saturday, a Grand Dressed Rehearsal of the new Extravaganza Opera, called Giovanni in Ireland.

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No. 42. *Friday, Dec. 21, 1821.* *Price 1d.*

COVENT GARDEN.

THE number of persons who attended this Theatre, last night, was in the same proportion, we guess, to that which on the previous evening visited it. Extensive preparations, (we have been told,) are making for the approaching CHRISTMAS Festivals; nor without reason, if success be anxiously desired;—as by this time, we should suppose, the Theatrical portion of our London residents are as sufficient critics of *Carnivals, Coronations, Pantomimes, Buffoneries,* and *Spectacles,* as ever our ancestors were of Dramatic writings, either historical, moral, satirical, or humorous. But let the world move round, so that the pockets of our taste-feeders, (or rather *providers*) are filled, and the *gods* gaze and laugh—what matters it whether philosophy, sense, or reason are employed. We are frequently amused at the remarks of the spectators who surround us, anxiously attending these nightly representations of nonsense, and gazing with fixed eye-balls, and distended mouths at every petty object in the passing scene; yet, when the illusion is over, censuring the "*prevailing taste,*" and "*neglect of the legitimate Drama*"!

These are the very possessors of bad taste; and these, are the authors of the nightly Spectacles which defile our Stage.

That which the town admires and supports, the Managers will of course produce; but if these *longing,* yet *dissatisfied* gentlemen, were to withdraw from their attendance,—scrupulously encourage that establishment which best deserved it; or *openly* condemn those amusements which they privately speak of "as *puerile,*" yet anxiously pursue,—shows and festivals would be shortly banished to our *minor boards,* where they might be taught, and our "*temples* of *real taste*" present amusements, which, while they shed literature around, would exalt the mind with noble objects, inspire the breast with generous sentiments, teach philosophy to the depressed, contentment to the ambitious, virtue to the hypocrite, and holding "the mirror up to nature, show—*Scorn her own image, Vice her own features, the very age and body of the time its form and pressure.*" Such is the intent of *the Stage*—how from the noble height of public good has it descended, till grovelling in the mire, it holds its sway alone o'er ignorance and folly!

"*Eripe turpi colla jugo, liber sum, dic age.*"—HOR.

We were rather amused by the exclamation of an Irish gentleman who sat next to us in the boxes. Upon the entrance of the *cupids* who precede one of the *elements* in the Carnival procession, he enquired of his companion, in the true native melodiousness of tone—"And is it *Love* that's coming now?" Being answered in the negative, and informed that it was *Air*—"May be so," (he replied) "but, by the blade bone of *St. Patrick's holy shoulder*, it means that Love 's at his old tricks of giving himself *airs*."

DRURY LANE.

The Tragedy of *Jane Shore*, was repeated here last night. The *Pit* and *Galleries* were not well attended, owing, no doubt, to the wet weather; the *Boxes*, however, had a genteel and tolerably numerous company. We have to remark on Miss EDMISTON's third performance of *Jane Shore*, that it was improved even on the excellence of her first attempt. She represents this character in a manner worthy of the best times of dramatic history—she is calculated by her *genius*, her *voice*, her *features*, and, adequately by her *figure*, to embody tragic sentiment in its loftiest or most tender forms There cannot now, in our opinion, be a doubt of her meeting the most distinguished honors of her profession. But let not the Managers abuse the talent they possess in her—let them not force her into endless *novelty*; but permit her to make her way through a few well chosen characters, until the public are fully acquainted with her powers Nor let her even in such characters be too *closely* brought forward; but allow her to breathe in her study, and shape her own path to the summit of her worthy ambition.

This young lady met throughout the evening, with cheering applause, and at the close, the house resounded with acclamations.

Mr. KEAN, in *Hastings*, had his full share of distinction from the audience. Mr. COOPER imparted additional vigour to *Glo'ster*, and was well repaid for the trouble he has been at to make more of the character than he did on the first night. We have, however, to mention one gentleman in a different manner. Why, Mr. POPE, did you exert your lungs in the last scene as if the feeble creature in your arms were deaf? Why, too, did you utter that *Irish howl* which set the *Gods* in a titter, and the imitation of which was their amusement until the farce appeared? Really, you are a worthy *Dumont*, but you almost wholly spoilt the effect of the closing scene.

This evening Miss EDMISTON performs *Lady Macbeth* to Mr. KEAN's *Macbeth*.

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Macbeth, Mr. KEAN,
Macduff, *(2nd time)* Mr. COOPER,
Banquo, Mr. POPE. Lenox, Mr. THOMPSON,
Rosse, Mr. PENLEY, Fleance, Miss C. CARR,
Siward, Mr. BROMLEY, Seyton, Mr. WEBSTER,
Serjeant, Mr. VINING, Physician, Mr. MEREDITH
Murderers, Messrs. Smith, Turnour.
Officers, Messrs. Howell, Read.
Lady Macbeth, Miss EDMISTON,
(her 5th appearance on any Stage)
Gentlewoman, Mrs. BARNARD,
Hecate Mr FITZWILLIAM 1st Witch Mr. GATTIE
2nd Do. Mr. KNIGHT, 3rd Do. Mr. HARLEY,

Singing Witches,—Messrs. RANDALL SHERIFF,
D. SMITH, ISAACS, Madame VESTRIS, Miss POVEY,
Mrs BLAND, Miss CUBITT, Miss COPELAND,
Mrs ORGER, Miss SMITHSON, Mrs HARLOWE,
Mesdms. Elison, Valancy, Moreland, Best, Webster, Willmott, Hill.

After which,

Spectre Bridegroom,

Or, a Ghost in Spite of Himself,

The Principal Characters by
Mr. COOPER, Mr. GATTIE, Mr. BARNARD,
Mr. SMITH, Mr KNIGHT, Mrs. ORGER,
and Miss SMITHSON.

On Saturday, a Grand Dressed Rehearsal of the new Extravaganza Opera, called Giovanni in Ireland

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulrick *(the Exile)* Mr. EGERTON,
Governor of Siberia, Mr. W. FARREN,
Baron Altradoff, Mr. MEADOWS,
Count Calmar, Mr. DURUSET,
The Patriarch, Mr. HUNT,
The Czarowitz, Master BODEN,
Daran, Mr. YOUNG, Welzien, Mr. CONNOR.
Rimski, Mr. COMER, Servitz, Mr. FAWCETT,
Yermach, Mr. CHAPMAN, Officer, Mr. MEARS.
Old Cottager, Mr. ATKINS,
Mariner, Mr. GEORGE. Servant, Mr. KING,
Guard, Mr. LOUIS.
Villagers, Messrs. Taylor, Pyne, &c.
The Empress Elizabeth, Mrs. FAUCIT,
KatharineMrs. TENNANT, Sedona, Mrs. VINING
Alexina, Miss FOOTE,
Villagers, Mesdms. Beaumont, Love, &c.

After which a Piece in one act called

THE RENDEZVOUS:

Bolding Mr. DURUSET, Quake Mr. BLANCHARD,
Charles Mr. HUNT, Simon Mr. MEADOWS, Smart Mr. COMER.
Sophia Miss FOOTE, Lucretia Miss BEAUMONT,
Rose Miss LOVE.

To which will be added the Burletta of

TOM THUMB the GREAT.

King Arthur Mr. FAWCETT, Tom Thumb, Master LONGHURST,
Lord Grizzle Mr. LISTON, Noodle Mr. TAYLOR,
Doodle Mr. BARNES, Merlin Mr. Jefferies,
Ghost of Gaffer Thumb Mr. Tinney.
Queen Dollalolla Mrs. LISTON,
Princess Hucamunca Mrs. STERLING.

To-morrow, The Two Gentlemen of Verona
On Wednesday, the Tragedy of Virginius, with a New Grand Comic Pantomine. called Harlequin & Mother Bunch; or The Yellow Dwarf.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 43. Saturday, Dec. 22, 1821. Price 1d.

DRURY LANE.

THE Tragedy of *Macbeth* again attracted a numerous and elegant audience.

Mr. KEAN acted *Macbeth* with his customary success. In our former notice of the performance of this Tragedy we stated that he "obtained the usual distinguished recognition of the audience in all those parts where he had opportunities of making an impression;" but we did not then, from want of space, enter into his entire manner of representing the character. *Macbeth* is a *brave*, but *weak* man.—He has *ambition;* but would not seek to gratify it at the expense of blood, were not his better feelings overcome by the hopes raised by the *Witches*, and fostered by the predominating influence of his daring wife. We do not think *Mr. Kean* marks *Macbeth's* bending to his superstitious belief, nor the yielding to his relentless Lady, with the master-hand that he displays in the animated scenes that follow his determination to yield himself wholly to the heartless pursuit of his ambition. This, by more attention to appropriate bye-play, and a deeper study of the meaning of many passages in the first and second witch scenes, and the scene with Lady Macbeth before the murder, would undoubtedly enable *Mr. Kean* to make a stronger impression throughout.

Miss EDMISTON, acted *Lady Macbeth* with encreased effect, and was loudly applauded from all parts of the house. Her features are powerfully at the command of the passions, and are guided in their expressions by an excellent judgment.

Mr. COOPER represented *Macduff* very spiritedly—yet he does not always place the *emphasis* in the right place, nor regulate his voice with correctness. He, however, got great applause for the manly fury he displayed in delivering his reply to *Malcolm's* reproving recommendation to *dispute his grievance like a man*—"I shall do so." And then the softened exclamation—"But I must also feel it as a man."

In the combat with *Macbeth*, Mr. Cooper's sword broke off close to the handle at the *first* blow on his adversary's shield. *Macduff* was thus at his opponent's mercy, contrary to the part. Mr. Cooper appeared at a loss what to do, at length he left the stage, (where *Macbeth, solus,* seemed perfectly collected) and presently returned with another sword, with which he renewed the fight.

To-night is to be produced the *Dressed Rehearsal* of *Giovanni in Ireland*, by way of letting the Christmas folks know before hand what is the nature of this usurper of Harlequin's Throne.

Theatre Royal, Drury Lane.

This Evening will be performed (Preceded by an Address,) A GRAND DRESSED REHEARSAL of the New Extravaganza Opera, in 3 Acts entitled

Giovanni in Ireland.

With New and Selected Music. New Scenery, Dresses, and Decorations. The Airs chiefly selected from the Irish Melodies. The Grand Medley Overture and New Music composed, and the whole arranged by Mr. T. COOKE. The Scenery by Marinari, Andrews, &c

The Principal Characters adapted from the most popular Irish Novels.

Don Giovanni, *(from London)* Madame VESTRIS.
Leporello, his Servant of All-work, *(from ditto)* Mr. HARLEY
Lord Glenarvon, Mr. PENLEY.
Cornelius O'Shane, commonly called King Corney, Mr. THOMPSON.
Colonel O'Donnel, Mr. BARNARD.
Padreen Gar, Mr. FITZWILLIAM. Simon Sly, Mr. KNIGHT.
Father Jos, Mr. MEREDITH.
John Orderly, an Actor, Mr. HUGHES.
Florence M'Carthy, otherwise, Honor O'Connor, otherwise Mrs. M'Money Mickle, Miss COPELAND.
Glorvina, Princess of Innismore, commonly called, the Wild Irish Girl, Miss CUBITT.
Oonagh, the Novice of St. Dominic, Miss POVEY.
Abbess of St. Dominic, Mrs. BLAND.
The Address to be spoken by Mr. COOPER.

In Act I. An Irish Minuet, by Miss Tree and Mr. Howell.
In Act III. Grand Procession of the Installed and Uninstalled KNIGHTS of ST. PATRICK, with the SOVEREIGN of the ORDER.
Grand Installation of the Knights of St. Patrick.

The following is the Order of the New and Extensive Scenery.

1 Bay of Dublin, by Moonlight, with the arrival of the Holyhead Packet off the Pigeon-house.
2 Interior of Castle Rackrent, the residence of King Corney and the Wild Irish Girl.
3 Donnybrook Fair during fair time.
4 A Shebeen or Whisky Shop at Tipperary.
5 Green-Room of the Kilkenny Amateur Theatre.
6 Interior of the Theatre during the time of Performance.
7 Exterior of the Nunnery of St. Dominic.
8 Nunnery Garden's, and Novice's Turret.
9 Phœnix Park, and Picturesque View.
10 Hall of Justice, prepared for the Mock Trial of Giovanni, in King Corney's Palace.
11 Sackville Street, Dublin, from Carlisle Bridge, with the Rotunda, Post Office, Nelson's Pillar, &c.
12 Exterior of St. Patrick's Cathedral.
13 Interior of St. Patrick's Cathedral, prepared for the Grand Installation of the Knights of St. Patrick.

14 Custom House, Dublin.
15 Harbour and Pier of Dunleary, with distant view of the Hill of Howth, departure of the Royal George Yatch and Panoramic View of Coast Scenery, &c. from Dunleary to Milford Haven.
16 Milford Haven, arrival of the Royal George Yatch, and Grand Allegorical and Emblematical Vision.

THE INSTALLATION

ORDER OF THE PROCESSION TO THE CATHEDRAL.

Drum Major
Grand Military Band
The Six Esquires of the Governors of Dublin
The Governors of Dublin
High Sheriff
Pursuivants, with their Batons.
Serjeants at Arms, with their Maces.
The Six Masters in Chancery
Serjeants at Law.
Solicitor General
Attorney General
Athlone Pursuivant, with his Sceptre

THE UNINSTALLED KNIGHTS.

Eight Earls, each with his Three Esquires bearing his Banner, Collar and Mantle.
A Noble Lord, Proxy for one of the Royal Dukes,
With his three Esquires bearing his Banner, Collar, and Mantle.
Cork Herald with his Baton, Dublin Herald with his Baton.

THE INSTALLED KNIGHTS.

Three Earls, and Three Marquesses, Each with his Three Esquires.

Genealogist of the Order
Usher of the Order
Secretary of the Order
Chancellor of the Order
Prelate of the Order
Provost of the Order
Scholars of Trinity College
Lord Chief Baron of the Exchequer
Lord Chief Justice of the Common Pleas
Master of the Rolls
Lord Chief Justice of the King's Bench.
Vice Treasurer
Six Bishops
Archbishop of Tuam
Archbishop of Cashell
Archbishop of Dublin
Lord Chancellor
Lord Primate
Six Stewards with White Wands
Kettle Drums
State Trumpets
Trupet Major
Pursuivants
Serjeants at Arms, with their Maces
Sword of State
Six Aid-de-Camps

Grand Discharge of Artillery.

THE SOVEREIGN OF THE ORDER!

Six Royal Pages
Six Esquires to the Sovereign
Colonel of Battle-Axe Guards
Battle-Axe Guards.

To conclude with the New Farce of

MONSIEUR TONSON.

The Characters the same as before.

Theatre Royal, Covent Garden

This Theatre was last night well attended, and the performances concluded with their usual eclat.

This Evening will be performed Shakespeare's Play of *The*

Two Gentlemen of Verona.

Duke of Milan	Mr. EGERTON.	Ubaldo.....	Mr. DURUSET.
Antonio.....	Mr. CHAPMAN.	Carlos.....	Mr. TAYLOR.
Proteus.....	Mr. ABBOTT.	Luigi.....	Mr. COMER.
Valentine.....	Mr. JONES.	Stephano...	Mr. J. ISAACS.
Sir Thurio.....	Mr. FARREN.	Rodolfo.....	Mr. PYNE.
Sir Eglamour...	Mr. HUNT.	Julia.....	Miss M. TREE.
Launce.....	Mr. LISTON.	Sylvia.....	Miss HALLANDE
Speed.....	Mr BLANCHARD	Lucetta....	Miss BEAUMONT

THE CARNIVAL in the SQUARE of MILAN,

In which, according to the ancient custom at Carnivals, takes place the

GRAND EMBLEMATICAL PROCESSION

Of the Seasons and the Elements.

1st. *Spring.*—2nd. *Summer.*—3rd. *Autumn.*—4th. *Winter.*—5th. *Earth.*—6th. *Air.*—7th. *Fire.*—8th. *Water.*

In this Element, Thetis is seen conducting CLEOPATRA's GALLEY, as sailing down the River Cydnus.—Scene II.

THE PALACE OF THE HOURS.

The Genius of Pleasure, Miss E. DENNETT

SCENE III.

Artificial Mountain in the Gardens of ths Duke of Milan, which explodes and discovers Scene IV.

THE TEMPLE OF APOLLO.

To which will be added a New Entertainment, called THE

Two Pages of Frederick the Great.

The principal characters by

Mr. W. FARREN, Mrs. CHATTERLEY, Miss FOOTE,
Mr. ATKINS. Mr. NORRIS. Mr. PARSLOE.
Mr. MEARS. Mr. LOUIS.
Mr. FAWCETT, Mrs. FAUCIT, Miss LOVE,
Mrs. GIBBS, Mrs. VINING.

On Wednesday, the Tragedy of Virginius, with a New Grand Comic Pantomime. called Harlequin & Mother Bunch; or The Yellow Dwarf.

Printed by E. Thomas, Denmark Court, Exeter 'Change.

Published at the *Office of The Theatrical Observer*, 29, Exeter Street, Catherine Street, Strand; and may be also had of C. Harris, 25, Bow Street. Persons desirous of having the Publication at an early hour every morning, will be served with it, by addressing an Order (post paid) to the Office.

THE END OF THE SECOND VOLUME.

Presented to the Library of
American Dramatic Fund
Association by Charles Harris

THE THEATRICAL Observer,

AND

DAILY BILLS OF THE PLAY.

From December 24, 1821, to February 21, 1822.

" Nothing extenuate, nor set down aught in malice."

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1822.

Bow Street, Covent Garden London,
England

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THE

Theatrical Observer.

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No. 44. *Monday, Dec. 24, 1821.* *Price 1d.*

DRURY LANE.

On Saturday night was produced the long expected *"Extravaganza"* entitled *Giovanni in Ireland.*

When we first heard of the intention to introduce the hacknied *Don* amongst the *Hibernians*, we conceived that it was the most hazardous attempt Drama-makers and Managers ever made. For as burlesque is the avowed aim of the piece, and as the received idea of Irish humor is not susceptible of much extension or variation, it follows that in this wholesale way, *Paddy-wit* would be soon likely to fatigue its most devoted admirers. But this *Extravaganza* deviated into the path of *spectacle*, by introducing *The Installation of The Knights of St. Patrick*, another adventurous undertaking, after the public has been presented for *ninety-one* nights with the shew of *The Coronation*, which was as splendid an affair as might well be expected. Under these circumstances, it may be supposed, nothing could save *Giovanni in Ireland* from being sent to his old friend, *the divel*, but excellent satire; novel humor; a well connected and interesting series of comic adventures; beautiful scenery; ingenious machinery; and tasteful and appropriate music. Well—at length the curtain is raised, and *Giovanni* appears—but, alas! not one of the saving qualities except the latter is to be found; and *that*, thanks to Mr. T. Cooke's care, had been provided from some neighbouring music-shop.

It is almost impossible to give any detailed account of the plot, from its want of connection. *Giovanni* and *Leperello*, &c. &c. land by moonlight, from the Holyhead packet, which we see arrive off the *Pigeon-house*. They and their fellow passengers proceed on their several pursuits, whilst we are introduced to the presence of his *most vulgar majesty King Corney*, in the grand hall of his Castle of Rackrent, where an *ould* snuff-taking priest, *Father Jos*, his Majesty's Secretary of State, and Mister *Padreen Gar*, who holds the plough and the office of Lord Chamberlain by turns, are about the royal person to receive in due regal state, *Don Giovanni* and his friends, who are led thither to have a glimpse of his Majesty's beautiful daughter, the wild-Irish girl, *Glorvina, Princess of Innismore.* Of course the *Don* is smitten and runs off with the Princess, and takes *Donnybrook fair* in his way, where a plotting young lady, *Florence M'Carthy*, a celebrated beauty, dressed as an Irish country lass, and new named.

Honor O'Connor, attracts the gay *Giovanni*, but a *row* in the fair puts them to flight; so we next find *Miss M'Carthy* scheming in a whisky shop, with a Yorkshire blade, *Simon Sly*; and, as she expects lovers, thinks it proper to entrench her virtue in the habiliments and appearance of an invulnerable *old woman*, under the name of *Mrs. M'Money-mickle*. This does not entirely serve her purpose, however, for *Giovanni* loves old women, and so she is obliged to receive his caresses. But now a theatrical whim is set on foot, and *whip-jack and begone*, and lo! we are in the *Green Room* of the *Kilkenny Amateur Theatre*. *The Libertine* is the play, and the parts are soon cast amongst the amateurs, including *Miss M'Carthy*, the *Princess of Innismore*, and *Mister Leperello, &c. &c.* Presently the Prompter's bell rings, and the curtain rises and exhibits a *Theatre* on the stage—"with a numerous and brilliant audience," consisting of nobody in the galleries, some fifty in the pit; and in the boxes, two dozen of figures made of flesh and blood. and about as many made of painted deal-board.

Amongst the company were *his most vulgar Majesty*, and seseveral ladies attired in the richest glazed calico. *Don Giovanni* also appeared in the stage box, and was greeted with loud applause on his entre by this discerning audience, who never paid the least attention to *King Corney*. The first scene represented the equestrian statue of *Don Guzman*, who took the liberty to speak or sing his sentiments of *Giovanni*, and then dismounting collared the Don's Representative on the stage, and consigned him to the care of the *Devil*, who soon dragged him to the infernal regions—this offended the *Don* in the Boxes, who jumping on the stage with his drawn sword, put the *Devil* to flight amidst a shower of fire; on which, down went the Curtains of both Theatres to the great delight of all who possessed a grain of common-sense. *Giovanni* after this adventure finds food for his amatory taste in a *Novice of St. Dominic*—sets fire to the nunnery, and runs off with her—but they are caught, and he is brought to trial before *King Corney*, whilst the *Manager of the Amateur Theatre*, and *Leporello* represent the Counsel for the prosecution and the prisoner—a dubious acquittal ensues, and the whole party prick up their ears at the sound of great guns announcing the commencement of the Procession of *King George*, and the *Knights of St. Patrick* to the *Cathedral* for the purpose of a Grand Installation—away they scamper, and leave room for the representation of the *Spectacle* in *Sackville Street*, which is carried to the whole depth of the Stage, and the Irish Knights, Sovereign, &c. &c. proceed from the extremity, across a platform through the Pit. Some *polite* ushering of ladies into the Cathedral next takes place; and the interior of the holy fane with the whole tedious ceremonies of the Installation is then presented. *Giovanni*, now satiated with Irish beauty, sighs again for the fair ones of England—and so departs in the Steam Packet. The whole concludes with a representation of something called a "Grand Allegorical and Emblematical Vision" which, however, our *vision* could not convey to our brain with sufficient distinctness to enable us to ascertain the meaning of either *allegory* or *emblems*.

At this season *folly* predominates; but as it is expected to produce *merriment*, we regret we cannot recommend *Giovanni in Ireland* for this purpose to the great or small babies. The *dialogue* is on a level with that of sundry sleep-provoking novels, where there is a lover, a lady, and a valet; whose prosing or rhyming, sighing, and joking, are on a most respectable footing with dullnes. Asltternately—

> The lover's gay or sad,
> The lady quite as bad;
> And Mister Valet glad,
> To trick the dame or dad.
>
> BELLMAN.

The audience were divided into vigorous friends, vigorous opposers, and neutrals; the two former were pretty equal in force, the latter greatly exceeded both put together. Mr. Russell was unable to announce it for repetition, and the Farce was not allowed to proceed until he again appeared, when the opposition yielded a little, and he retired with an erroneous interpretation of the public feeling—as the thing cannot possibly be continued with any good effect.

COVENT GARDEN.

THIS Theatre was on Saturday night better attended than on the previous evening. The Pit, before the commencement of the half-price, was tolerably full, nor were the Boxes less so: the Galleries, being the only divisions of the House, which had the appearance of great deficiency. The general features of the performances presented little variety, though Mr. Liston received from the judicious portion of the audience, a *reproof* in his first scene, which will operate, we trust, with just effect upon this gentleman's future discretion, as to his extent of credit with the *good nature* of his censors. Not satisfied with exposing Mr. Abbott (who by the bye, seems either from kindness or necessity, the *butt* of Mr. L's buffooneries) to the censure of his auditors, he tried his usual trick on Mr. Jefferies, and succeeded so well, that though a few witless fools applauded—a sufficient number to carry correction with it, *hissed* most loudly, and vociferated "*shame*." Mr. Liston, though a favorite, (and *deservedly* one) is not so *completely* master of the opinions of the Theatrical frequenters, that he can with impunity substitute the requisites of a *Booth*, for those of a Theatre Royal; and we trust, that though the Managers encroach with fearless energy upon dramatic rights, and are unnoticed; there will ever be a sufficient number of discerning auditors, who will prevent the rude advances of inferior individuals.

We should like to ascertain from Mr. Jones, if politeness and custom have undergone so material a change in the present age, from the period in which *The Two Gentlemen of Verona* existed, that an humble individual like Valentine, should hold a conversation with the *Duke of Milan*, and in his own chamber, wearing, during the discourse, his *cap* upon his *head*. Mr. J's knowledge of the Stage, and of propriety, we thought would have ere this corrected to gross an

error. During the Farce, the audience were disturbed by a drunken person, who was however soon silenced. We wish that the ladies would confine their agreeable prattle to their drawing rooms: we were much disturbed by the loud conversation of one in the Boxes.

Theatre Royal, Drury Lane.

On Wednesday will be performed (Preceded by an Address,) A New Extravaganza Opera, in 3 Acts entitled

Giovanni in Ireland.

*"The Rehearsal of this Extravaganza having been greeted with reiterated Laughter and Applause, it will be performed, for the first time, on Wednesday Evening, with such new Arrangements as the great extent and complication of the Scenery demand, and which will be announced in the Bills of the Day."**

* *We shall comment on this Puff on* WEDNESDAY.

To conclude with the New Farce of

MONSIEUR TONSON.

Theatre Royal, Covent Garden.

On Wednesday, will be performed the Tragedy of

VIRGINIUS.

Virginius, Mr. Macready.

To conclude with, a New, Grand, and Comic Pantomime, called

HARLEQUIN

AND

MOTHER BUNCH;

Or, The Yellow Dwarf.

Printed by E. THOMAS, *Denmark Court, Exeter 'Change.*
Published at the *Office of The Theatrical Observer*, 29, Exeter Street, Catherine Street, Strand; and may be also had of C. HARRIS, 25, Bow Street. Persons desirous of having the Publication at an early hour every morning, will be served with it, by addressing an Order (post paid) to the Office.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 45. *Wednesday, Dec. 26, 1821.* *Price 1d.*

DRURY LANE.

GIOVANNI IN IRELAND,

We always regret any failure in the attempts of managers, when there appears something like proper grounds for their expecting success: But when their efforts are opposed by public opinion *justly* directed against them, we owe it to ourselves and our readers to unite in the general feeling, and to state our reasons for our adverse opinion.

In our last Paper, of Monday, we did little more than give the *Plot*, or rather *adventures of Giovanni in Ireland.* We, however, observed that the *music* formed the only attraction; and that the piece had not sufficient power of creating *merriment* to recommend it at this season. It might have been added, that, considering the number of young people who are treated with a visit to our Theatres during the holidays, the moral of this drama is most improper.—From beginning to end there is hardly any thing prominent but the movements and the designs of the laughing libertine, and the ladies he runs off with. What must be the impression on a youthful mind after witnessing this exhibition of loose principle attempted to be wrapt in the garb of ludicrous folly, but that of vice divested of its hideous features?

A *Pantomime*, where the adventures of *Harlequin* and *Columbine*, and the comic tricks they give rise to, are represented without invading any thing but *gravity*, is admissible for the *limited* period that our children are from school; and even we *old* folks can join in the harmless laugh with them, remembering that we were once young ourselves. But we could not bring ourselves to enjoy the smiles of our sons and daughters at the amatory pursuits of *Don Giovanni* personated by a *woman*, whose delicacy must be supposed deeply sunk in her vanity or interest, to permit her to make the sacrifice of appearing in public in male attire.

We gave a faithful account of the reception of *Giovanni in Ireland* in our last number. The "erroneous interpretation of the public feeling" by *Mr. Russell*, is proved by the *Puff* in the play-bills, in the following words:—

"*The Rehearsal of this Extravaganza having been greeted with reiterated laughter and applause, it will be performed, for the first*

time on Wednesday Evening, with such new arrangements as the great extent and complication of the Scenery demand, and which will be announced in the Bills of the Day."

Now this, certainly, is not treating the public in a proper manner.—"The Rehearsal" was in *fact* a *first* representation in every sense of the word: and although innumerable *orders* were issued to support the piece, yet the great body of the audience were either decidedly *adverse* or *neutral*. It certainly met "with reiterated laughter and applause," *but* it also was greeted *at the same time* with reiterated hisses, groans, off-offs, cat-calls, cock-crowings, &c. &c. Surely the public have a right to complain of the conduct of any Manager who in presuming to state the result of a performance on his stage, suppresses that one half of the truth which he supposes does not suit his interest to make widely known. The utility of such a publication as ours, may, from this circumstance, be somewhat appreciated, as it is our chief endeavour to give *correct* information of the proceedings of the stage. We shall on the *second* representation of *Giovanni in Ireland*, this evening, ascertain how far the "new arrangements," announced, contribute to its improvement. It is, however, our decided opinion that *nothing* can ensure its temporary success but an audience composed of representatives of the theatrical treasury, or of persons who have left their good sense at home.

COVENT GARDEN.

Mr. Sheridan Knowles' Tragedy of *Virginius*, and the new Pantomime, are the entertainments for this evening, and will without doubt, prove highly attractive.

The former piece was produced on a previous occasion this season, and introduced for the first time, (since the opening of the Theatre for the present campaign,) our favorite Mr. Macready. *The Two Gentlemen of Verona* having been shortly after brought forward, with great success, retarded (we presume) till the present occasion, the repetition save once, of this gentleman's performances. The play possesses many poetical beauties, and the interest is very powerfully wrought; yet (as we on a former occasion observed,) the inferior characters, and introduced mobs, are so exceedingly outré, that they disturb the harmony of feelings which the more refined parts of the play create, and substitute the *ludicrous* for the *sentimental*.

The Pantomime, (if report speaks true,) is well calculated to insure success; though we shall not presume on this point to anticipate our readers enjoyments.

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To conclude with the New Farce of

MONSIEUR TONSON.

Theatre Royal, Covent Garden.

This Evening will be performed the Tragedy of

VIRGINIUS.

Virginius, Mr. Macready.
Icilius, Mr. ABBOTT Claudius, Mr. HORREBOW
Appius Claudius, Mr. CONNOR Siccius Dentatas Mr. YATES
Numetorius Mr. EGERTON Servia Mrs CONNOR
Virginia, Miss BEAUMONT

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No. 46. *Thursday, Dec.* 27, 1821. *Price* 1*d.*

COVENT GARDEN.

THE entertainments last night were *Virginius* and the long expected Christmas festival. The galleries and pit were at *first* price crowded: the upper tiers of the boxes very well attended, but the dress circle *indifferently* so. The latter circumstance was such as is generally the case on the *first* night of a new pantomime; on which occasion the higher classes of theatrical persons prefer restraining their curiosity, to the probability of incurring a head-ache for the two following days: and such a precaution was, we assure them, last night not unnecessary. On the performance of the play it would be absurd to offer a remark, for the noise from the galleries quite excluded the possibility of paying that attention to the different parts of the acting, which would enable us with confidence to offer our opinion on them. The performers seemed to feel this; and leisurely walked through their characters: though in the concluding act of the piece, the Gods were, we presume, satisfied with the vengeance they had wreaked on the poor mortals who had the good fortune to be seated near the stage, and with a little calmness permitted them to enjoy a few moments of respite from their thunders. Mr. Macready in the last scene but one, where he destroys *Appius*, was terrifically fine, and produced some very wonderful effects. On the conclusion of the play, *The Two Gentlemen of Verona* was announced for this evening amidst applause and disapprobation.

After a most indifferent medley overture, the wished for time arrived, the curtain rose, and discovered a very magnificent scene, the Palace of the King of the Gold Mines: but as our readers, may not, in the course of their classical education, have perused that valued work, entitled, The Yellow Dwarf, we shall give such an outline of the original, as was selected for the purposes of pantomimic representation last night. The daughter of the Queen of Golconda is solicited in marriage by the King of the Gold mines; but a powerful fairy, Mother Bunch, has promised the damsel to her favorite—the Yellow Dwarf. The lady, in hopes of obtaining a remission of this sentence, travels to the residence of the fairy bearing a cake of maize as a charm against all ill: this cake it stolen by the Dwarf, who accordingly claims her as his bride: though she is in a trance borne back to her mother's palace, and is there importuned by her favored

lover, whom she at length consents to wed. But while the ceremonies are performing, the *Dwarf* carries her off, though she is again recovered by the aid of the relenting *Mother Bunch*, who then causes the transformations. The Scenery is magnificent, and many of the tricks good, though Johnny Gilpin is rather tedious. It concluded with much success; and Mr. Grimaldi announced its repetition amidst considerable applause. The Prince and Princess Esterhazy and Family were in the King's box. A man who dropped his hat into the Pit from the Gallery, procured it by letting down a number of handkerchiefs tied together and hauling it up.

Miss STEPHENS returns to her engagement at Covent Garden on Tuesday next, and appears as *Diana Vernon*.

DRURY LANE.

Giovanni in Ireland was acted last night to a very thin house, for the second time; and although it has been somewhat shortened, and in some parts improved, still it is a piece only calculated to excite disgust and contempt. The *music*, and the vocal talents of the principal persormers, save it from disapprobation in every part. Yet, there was scarcely a scene which was not loudly hissed as well as applauded; and at the conclusion, whilst MADAME VESTRIS was singing her last song, the feelings of many of the audience at the general stupidity of the piece, could not be repressed, but broke out tumultuously with cries of "off—off!" *Madame Vestris* appeared much offended, and *abruptly left the Stage!* We consider this conduct on her part as an apparent high insult to the public; and if she had not quickly returned prompted by a better feeling, there is no doubt but the audience would have marked their displeasure at the circumstance as strongly as they did their satisfaction, to see her so speedily *correct herself*. We certainly regret to find this very attractive lady, and so many other excellent performers, thrust into situations quite beneath their talents. The number of *Orders* issued were, we understand very great; but we think this bad system will soon work its own cure. The Manager must be conscious by this time that he cannot make any thing of *Giovanni in Ireland;* and the sooner he supplies its place with something worthy of his theatre, the sooner shall we have the pleasure of praising his efforts.

During the Extravaganza a person in the Pit got on one of the Benches and attempted to address the Audience but he was was prevented by the officers in attendance.

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To conclude with the New Farce of

The Spectre Bridegroom.

The Characters the same as before.

Theatre Royal, Covent Garden.

This Evening will be performed Shakespeare's Play of *The*

Two Gentlemen of Verona.

Proteus..... Mr. ABBOTT.
Valentine..... Mr. JONES.
Sir Thurio..... Mr. FARREN.
Launce..... Mr. LISTON.
Speed..... Mr. BLANCHARD.
Julia..... Miss M. TREE.
Sylvia..... Miss HALLANDE
&c. &c.

THE CARNIVAL in the SQUARE of MILAN,

To conclude with, a New, Grand, and Comic Pantomime, called

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No. 47. *Friday, Dec.* 28, 1821. *Price* 1*d.*

COVENT GARDEN.

We really feel it necessary, and consistent with our duty, to advise our readers (or such as in going to this Theatre are not wholly influenced by their expectations of amusement from the Pantomime alone) to restrain their curiosity, till that of the *rabble* has a little subsided; for shouting of "*silence,*" "*order,*" *&c.* and the many gross expressions which are often uttered, entirely preclude the possibility of deriving the least gratification from the *first* pieces, during which, at the expence of the head and of delicacy, the less vociferous part of the auditors are compelled to abide the fighting and squabbling of the multitudes assembled in the Galleries. We really think, that it is the imperative duty of the Managers to take some precaution against this encroachment upon the comforts of the rational part of the audience; and either open to the frequenters of the galleries when they are so over-full, the *upper* parts of the boxes which are in general empty, or admit into the former divisions a sufficient number only to fill them. The boxes were very indifferently attended, as might be expected from the above named cause. The music in *The Two Gentlemen of Verona* was scarcely heard; and at the conclusion of Miss Hallande's song, some gentleman in the upper regions, regaled the lovers of harmony, with an obligato accompaniment, from which Mr. Bishop might have received a hint. The fine duet previous to the Carnival was not audible, and the actors and singers perceiving the impossibility of calming the savage breasts of the enraged gods, enjoyed themselves while on the Stage with much apparent good humour. Some efforts should really be made to prevent a repetition of the annoyances. The Carnival was last night shortened by its two former concluding scenes—the Temple of the Muses, and the Duke's Garden in Milan. On the advantage which the spectacle derived from this, we shall not

presume to offer an opinion. The pantomime excited considerable laughter and applause, it has been somewhat relieved from the tediousness it created on the first night, though it still is inferior to many similar productions on previous occasions. An accident which created much laughter, occurred in the fifth scene—the Head of the Giant who defended the Dwarf's Castle lost its balance before its time, and discovered underneath the smart face of a civilised being. The Pit was very full.

DRURY LANE.

The Manager has favored the public with the following paragraph in his play-bill.

"*Giovanni in Ireland, on its first Performance, last Night, was received with tumultuous approbation. Every factious effort, previously organized, being completely overpowered. The numerous communications on this subject that have been received, will in due time be brought before the Public. The Piece will be repeated every Evening till further Notice.*"

We are quite at a loss to conjecture what *faction* it is whose *organized* efforts have been *overpowered.* Nor can we conceive what is the nature of the numerous communications received and to be produced. Perhaps the *Harlequins* and *Clowns* out of work, have laid their heads and legs together to hoot and kick *Don Giovanni* off that Stage which he has dared to occupy during their privileged Season. Really, this, if the case, is a matter of *deep interest* to the public at large; and we shall await with extreme anxiety the development of the *tricks* plotted against the *Don.* However, in this we may be wrong—and judging from the heavy dialogue—dull incidents—the tedious Installation Spectacle—and indifferent Scenery and Machinery displayed in Giovanni's Irish Adventures, it is possible some *radical* cause exists for the hostility evinced. It should not, therefore, surprise us very soon to be informed *by authority*, that the *author, scene-painters, machinists,* &c. &c. employed in this piece, have been detected in a factious conspiracy to bring down contempt on the management, degrade the music of certain delightful composers, and place certain favorites of the public in a ridiculous situation.

Thomas Baker Cox, Esq., of Soho Square, was the gentleman who was so rudely handled by the police officer, on Wednesday evening, in the Pit of Drury-Lane Theatre, for expressing his disapprobation at the performance of *Giovanni in Ireland.* It appears a most scandalous interference with the expression of public opinion.

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After which

WHO'S WHO?

Sam Dabbs, Mr. Munden, Endall. Mr. Harley, &c. &c.

To conclude with the Farce of

THE ROMP.

Watty Cockney, Mr Knight, Priscilla Tomboy, Miss Kelly, &c. &c

Theatre Royal, Covent Garden.

This Evening will be performed Play of

The Exile.

The Principal Characters by Mr. Egerton, Mr. W. Farren, Mr. Young, Mr. Meadows, and Mrs. Chatterley

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JOHNNY GILPIN's HOUSE, CHEAPSIDE.

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Her Sister, Mrs. DALE. Betty, Miss LOVELACK.

The Turnpike-House—Stamford-Hill—The Bell at Edmonton—The Rotunda of the Bank of England.

The Palace of the King of the Gold Mines.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 48. Saturday, Dec. 29, 1821. Price 1d.

DRURY LANE.

This Theatre is losing money by the continued performance of *Giovanni in Ireland*, which the Manager must be mad to rely on, after the decisive opinions against it expressed within the house by the uninfluenced part of the audience, and by the public press. We are, indeed, told in the play-bill that the piece is "received with tumultuous approbation," which is true as regards the great numbers who have been *sent* into the pit, galleries, and boxes, to support it, but not one word is said of the *vehement opposition* it meets with, except the term "factious efforts" be the new managerial distinctive name for the expression of adverse public opinion on the merits of a drama. This is, surely, most indecorous language to use towards those *independent* and *impartial* persons who are the *best* friends of the Managers and the British stage. Can it be supposed that a numerous body of persons of *every class*, scattered throughout the different parts of the theatre, could have "previously organized" a system of opposition to a miserable "Extravaganza Opera?" Common-sense ridicules the idea. If the Manager means to insinuate that the "*factious efforts*" are not directed against the Drama, but against the *Installation Spectacle*, in which the *King* is represented, and that it is a *political* feeling which occasions the nightly marks of disapprobation, we, in this case, must declare our utter disbelief of such a feeling being called up on the occasion, and state our great regret to see a Manager of one of our national theatres thus endeavour to convert the *loyal* into *tools*, to force on a very absurd play, and a tiresome, ineffective, spectacle.

COVENT GARDEN.

The Pit and Galleries of this Theatre were as numerously attended last night as on the previous one: nor, till the hour of half-price admittance, were the Gods so clamorous as before; owing probably to the more classic representation of *The Exile* being better understood by their refined minds, than the vulgar and uninteresting performance of one of Shakespeare's productions: but be the cause what it may, we were highly indebted to it, and with the exceptions of a *few* fights and scuffles, the house was tolerably quiet. The Dress Boxes

were filled in the same proportion as on yesterday evening, the Upper Circles more indifferently so. The play was acted with more than usual eclat; and the coronation appeared to be very highly relished, nor had our representative at the Court of Russia, any reason to complain of disrespect towards his dignity at this general period of festivity.

Mrs, TENNANT appeared to suffer much from a cold which affected her voice.

Mrs. CHATTERLEY, in the absence of Miss FOOTE, acted *Alexina*, uncommonly well. She gave *point* to many passages, which, we must confess, we do not recollect her predecessor in the part to have impressed on us. She was much applauded.

We much wish that Mrs. Vining, who played Sedona (the mother of Alexina) in the Opera of *The Exile*, would study to divest herself of those disagreeable peculiarities which she possesses, both in voice and manner; the former is ever a plaintive *whine*, which (without its pleasing sensations) seems like the moaning whispers of December's blasts, while the latter appears rather an appeal to our charity and patience, than the natural expressions of character and judgment. This lady has another habit, which is not less disagreeable—in extending her arm, she invariably puts three fingers nearly out of joint, (as we should imagine, from the unnatural figures which they describe) while another is fastened to the palm of the hand, and produces an effect by no means graceful, but most displeasing to the eye. These latter are but *trifles*; yet, such as in the sustaining of inferior characters, bring on them attention and disgust: We are thus free with this lady's errors, because we deem her possessed of pretensions towards the office of *utility*. Mr. Young sustained his part in the play, with his usual success: though Daran is a character beneath an actor possessed of the legitimate talant which mark this gentleman's representations. Mr. W. Farren performed with much humour the old Governor of Siberia; and was extremely ludicrous in the duet with Altradoff; yet in this instance, the sacrifice of propriety, (even *probability*) to the production of *effect*, is alike unworthy of the talent of this performer. *Custom* may *tolerate, judgment* only should *guide*.

The Scenery in the Pantomime is very splendid, the Castle of Polished Steel (which by the bye, is not a very accurate resemblance of the object) is particularly beautiful.

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Theatre Royal, Drury Lane.

This Evening, a New Extravaganza Opera, in 3 Acts entitled

Giovanni in Ireland.

With New and Selected Music. New Scenery, Dresses, and Decorations. The Airs chiefly selected from the Irish Melodies. The Grand Medley Overture and New Music composed, and the whole arranged by Mr. T. Cooke. The Scenery by Marinari, Andrews, &c

The Principal Characters adapted from the most popular Irish Novels

Don Giovanni, *(from London)* Madame VESTRIS.

Leporello, his Servant of All-work. *(from ditto)* Mr. HARLEY

Lord Glenarvon, Mr. PENLEY.

Cornelius O'Shane, commonly called King Corney, Mr. THOMPSON,

Colonel O'Donnel, Mr. BARNARD.

Padreen Gar, Mr. FITZWILLIAM. Simon Sly, Mr. KNIGHT.

Father Jos, Mr. MEREDITH.

John Orderly, an Actor, Mr. HUGHES.

Florence M'Carthy, otherwise, Honor O'Connor, otherwise Mrs. M'Money Mickle, Miss COPELAND.

Glorvina, Princess of Innismore, commonly called, the Wild Irish Girl Miss CUBITT.

Oonagh, the Novice of St. Dominic, Miss POVEY.

Abbess of St. Dominic, Mrs. BLAND.

An Address to be spoken by Mr. COOPER.

In Act I. An Irish Minuet, by Miss Tree and Mr. Howell.

In Act III. Grand Procession of the Installed and Uninstalled KNIGHTS of ST. PATRICK, with the SOVEREIGN of the ORDER.

Grand Installation of the Knights of St. Patrick.

The following is the Order of the New and Extensive Scenery.

1 Bay of Dublin, by Moonlight, with the arrival of the Holyhead Packet off the Pigeon-house.—2 Interior of Castle Rackrent, the residence of King Corney and the Wild Irish Girl.—3 Donnybrook Fair.—4 A Shebeen or Whisky Shop at Tipperary.—5 Interior of the Kilkenny Amateur Theatre during the time of Performance.—6 Sackville Street, Dublin, from Carlisle Bridge, with the Rotunda, Post Office, Nelson's Pillar, &c.—7 Exterior of the Abbey at Sligo.—8 Interior of St. Patrick's Cathedral, prepared for the Grand Installation of the Knights of St. Patrick.—9 Phœnix Park, and View of Dublin.—10 Hall of Justice, King Corney's Palace.—11 Harbour and Pier of Dunleary, with distant view of the Hill of Howth, departure of the Royal George Yatch and Panoramic View of Coast Scenery, &c. from Dunleary to Milford Haver.—12 Milford Haven, arrival of the Royal George Yatch, and—*Grand Allegorical and Emblematical Vision.*

After which

THE PRISONER AT LARGE

Old Dowdle, Mr. MUNDEN. Muns, Mr. KNIGHT, &c. &c.

To conclude with the Melo-drama of

ELLA ROSENBERG.

Rosenberg, Mr. COOPER. Ella Rosenberg, Miss KELLY, &c. &c.

Theatre Royal, Covent Garden.

This Evening will be performed the Play of

The Two Gentlemen of Verona,

The Principal Characters by Mr. Abbott, Mr. Jones, Mr. Farren, Mr. Liston, Mr. Blanchard, Miss M. Tree, Miss Hallande, &c. &c.

THE CARNIVAL IN THE SQUARE OF MILAN,

To conclude with, a New, Grand, and Comic Pantomime, called

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

The Music, by Mr. WARE, the Scenery, Machinery, Dresses, &c. entirely New. The Scenery, by Messrs. Pugh, Grieve, and Assistants. The Machinery by Mr. Saul. The Tricks, Changes, and Transformations, by Mr. Bradwell.

The whole under the Direction of Mr. Farley.

Characters in the Pantomine, and Succession of the Scenery.

THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES

King of the Gold Mines, (afterwards Harlequin) Mr. ELLAR.

Guinea Pig, (afterwards Harlequin's Lacquey) Mr. I. S. GRIMALDI.

Guinea Pig Yeomen, Messrs Squeak, Snort, Grunt, Whistle, &c

Officers of the Gold Mine Cabinet, Messrs. Silver-tongue, Brassly, &c.

THE SANDY DESERT,

In the midst of which grows the Orange Tree.

Mother Bunch (the Desert Fairy) Master LONGHURST.

Yellow Dwarf, (afterwards Clown) Mr. GRIMALDI.

The Princess All Fair, (afterwards Colombine) Miss E. DENNETT.

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No. 49. Monday, Dec. 31, 1821. Price 1d

COVENT GARDEN.

THIS Theatre, was on Saturday evening, about as well attended as on the preceding one: and as respectably; at least as regarded the *higher* visitors of the House, for the noise which issued from the Galleries, after they had been filled by the half-price *gentry*, was equal to any disturbance we had ever previously heard. The commencement of the Play suffered no intrusion, save the occasional illustrative remarks of a child about four years of age, who sat on its enraptured mama's knee, and favored the audience every three minutes, with some remark indicative of great precocity of mind; but which, unhappily, did not suit the unparental feelings of the majority of the audience, who once or twice bestowed upon the innocent offender (or rather on its less innocent parents) their marked censure, at this breach of decorum's rules. It would be useless to offer any remark upon the extreme absurdity of parents, who expose the follies of the nursery to the gaze of the public, by intruding on its comforts a child of four years of age, to witness a dramatic performance of Shakespeare's, followed by a harlequinade; this, and many more annoyances, have the prevailing *custom* of pantomimic representations laid on us. Miss Hallande and Mr. Abbott, in one or two instances, forgot the words of their respective characters, at which (considering the frequent repetition of their parts) we were rather surprised. By the bye, this gentleman, (Mr. Abbott) will we trust receive, with his coadjutor Mr. Liston, a hint some evening, to remind them of the *repect* due to their supporters, and that they are on the Stage to sustain for the gratification of the *public*, the characters written by their authors, and not play those of children and buffoons, for their own amusement. In the first scene of the third act, Mr. Liston concluded a speech, addressed to Valentine, with a *snort*, either we presume the subject of some Green Room joke, or intended, as usual to make his brother performers laugh, or "some quantity of barren spectators to laugh too." Mr. Abbott, on leaving the Stage, regaled the audience, with a few returning *snorts*, as we perceived him at the wing from the top of the House, to which we had returned at the conclusion of the second act, to examine the state of the audience. Mr. Pyne (from some cause, of which we are ignorant) did not

sustain his part in the finale to the second act, which was sung by Messrs. Taylor, Tinney, and Miss Hallande.

DRURY LANE.

On Saturday night *Don Giovanni* was kicked out of *Ireland*, never more to appear in that part of these kingdoms: if he is tolerated in *London*, he ought to be grateful for the favor, and be contented to seek no other place for the gratification of his absurd amatory pursuits. We can assure *Mr. Moncrieff*, to whom we are indebted for the honor of the *Don*'s visit, that if he has any intention to introduce his hero on other ground, it will in all probability cause both him and his gay friend to endure some more of the pains of the infernal regions.

During the *last* performance of *The Extravaganza* it met throughout with its former proportion of applause and hisses, until the conclusion, when the *neutrals* shewed themselves in the ranks of opposition, and joined in the cry for the "*Manager!*" In consequence of which *Mr. Elliston*, after the farce had been commenced amidst the warring voices, at length made his appearance, attired as sovereign of the *Order of St. Patrick*:—he stated that the piece had been projected above two years ago, and written fifteen months; that the success attending *Giovanni in London*, and the popularity of Madame Vestris in that piece, were what induced the management to produce *Giovanni in Ireland*; that he knew too well his own interest to force any piece on his patrons the public against their wishes; and, therefore, he begged leave to announce that the Extravaganza was for the present withdrawn—on which he retired, and the Farce went on. The audience, however, did not seem satisfied with the term *present*, and a new uproar ensued, which at last brought *Mr. Knight* forward, who being made acquainted with the cause, intimated that the piece was entirely withdrawn, without the qualification of the term *present*. Great approbaton was immediately expresssed, and tranquillity immediately followed.

We are happy to find Mr. Elliston, thus ready to yield to the judgment of the public: and we have to thank him for the new and legitimate sources of entertainment his play-bill this day announces. He cannot fail by *such* means, eventually, to obtain an honorable and adequate support.

Mr. Wallack has met with a serious accident in America, having by a fall broke one of his legs.

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Theatre Royal, Drury Lane.

This Evening will be performed the Comedy of the

BUSY BODY.

Sir Francis Gripe, Mr. MUNDEN.
Sir George Airy, Mr. PENLEY.
Sir Jealous Traffic, Mr. GATTIE.
Charles, Mr. BARNARD.
Marplot, Mr. HARLEY.
Whisper, Mr VINING,
Sir Jealous's Servant, Mr. Webster,
Sir Francis's Servant, Mr. Turnour, Waiter Mr. Isaacs,
Miranda, Mrs. EDWIN. Isabinda, Mrs. ORGER.
Scentwell, Miss PHILLIPS, Patch, Miss KELLY.

After which

The Coronation.

Principal Characters by

Mr. T. COOKE, Mr. HUGHES, Mr. KNIGHT, and Miss CUBITT.
In which will be given a New Comic Song,
" The King and the Coronation, Old England and the People."
By Mr. Knight, with a New Overture composed by Mr. T. Cooke.

To conclude with the Entertainment called, A

A Day after the Wedding.

Col. Freelove, Mr. PENLEY.
Lord Rivers, Mr. BARNRAD.
James, Mr. HUGHES, Groom, Mr. ISAACS,
Mrs. Davis, Mrs. HARLOWE,
Lady Elizabeth Freelove, Mrs. W. WEST.

Miss Edmiston, the Young Lady who has been honored with such distinguished applause, is engaged, and will shortly make her re-appearance with Mr. Kean in a New Tragedy.

To-morrow Folly as it Flies, The Coronation, and Giovanni in London. On Wednesday, Secrets Worth Knowing. On Thursday, A Bold Stroke for a Husband.

Theatre Royal, Covent Garden.

This Evening will be performed the Play of

The Exile.

The Principal Characters by Mr. Egerton, Mr. W. Farren, Mr. Young Mr. Meadows, and Mrs. Chatterley, &c. æc.

To conclude with, a New, Grand, and Comic Pantomime, called

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

The Music, by Mr. WARE, the Scenery, Machinery, Dresses, &c. entirely New. The Scenery, by Messrs. Pugh, Grieve, and Assistants. The Machinery by Mr. Saul. The Tricks, Changes, and Transformations, by Mr. Bradwell.

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No. 50. Tuesday, Jan. 1, 1822. Price 1d.

COVENT GARDEN.

The House was better attended last night, than on Saturday; and noisy in proportion. The clamour which commenced at the end of the second act, we cannot find language more capable of describing, than in those lines of Pope's translation:—

> "But when the gods, descending, swelled the fight,
> Then tumult rose, fierce rage, and pale affright."

A regular *set-to* took place on the left of the one shilling gallery, and about half a dozen of the dirtiest looking fellows we ever beheld, dealt around them with the greatest rage,—thus they amused themselves during the early part of the first scene in the third act, until the interference of the surrounding spectators, separated the combatants, and the performers calmed their fury. As the curtain at the conclusion of the second act was lowering, it struck off the high feathered cap of one of Elizabeth's guard, and was near laying its wearer prostrate in the presence of his imperial mistress. One half of *Johnny Gilpin's* house was (for the sake of *variety*, we presume) introduced in the Siberian city of Tobolsk. The pantomime went off with its usual eclat.

The first piece to-night is the Opera of *Rob Roy*, and in it, Miss Tree and Mr. Macready, sustain the characters of Diana Vernon, and the bold hero, Macgregor. The Opera intrinsically, and from its associations, is calculated to excite considerable interest; the music is admirably chosen, and well adapted; and the airs (though familiar to almost every ear) are such as in each repetition infuses "new melody into the soul." Miss Tree's powers are admirably calculated to give effect to the soft, yet wild simplicity of the Highland airs; and by her superior talents as an actress, she will inspire the *dramatic* character of Diana Vernon, with a prominency of sentiment, which though attached to the part, will be rather *novel* as respects its former representations. Miss Stephens was announced for this character, but having been nearly shipwrecked on her return from the continent, we presume that she has not yet sufficiently recovered to resume her duties. We trust that Mr. Liston in the Baillie to night, will not sacrifice propriety of character to "*broad humour*," or in other terms, *grimace*;

nor, deprive the audience of the gratification of hearing *without intrusion*, the delightful air of "Auld Lang Syne." This gentleman is infinitely beneath *himself*, when he condescends to be beneath his *character*.

DRURY LANE.

In our *thirty-second* number, we noticed the same performances as were exhibited here last night—namely, *The Busy Body, The Coronation*, and *A Day after the Wedding*. The only difference in the cast of characters yesterday evening, was that of *Colonel Freelove*, in the latter piece, being represented by *Mr. Penley*, instead of *Mr. Russell*; a change which was an improvement; for although Mr. Penley has not all the qualifications requisite for the part, yet he possesses a greater share of them than the other gentleman, who made a perfect burlesque character of the *Colonel*.

We regret that the House was not so well attended as could be desired when a good Comedy is performed.

We have received from some of our Subscribers, comments on our last paragraph, under the head, "*Drury Lane*," in our yesterday's paper. They remark, that, considering the conduct of Mr. ELLISTON, in endeavouring to *trick* the public into applause, or to *dragoon* them into submission, during the run of *Giovanni in Ireland*, they are surprised we should pay him a *compliment* for withdrawing that piece, in obedience to the forcible demand of the audience. In reply, we beg to observe, that what we said related to the ready yielding of the Manager to an *entire* withdrawal of the Extravaganza, after the expression of "*for the present*," was objected to in a manner that shewed him the opinion of the public was against the possibility of any *alterations* rendering the piece palatable to them.

In common with every one who read the *charge* by the Manager against some part of his audiences, of being prompted in their opposition by a "FACTIOUS" spirit, we retain our feelings of surprise and indignation; and we demand of *Mr. Elliston*, in the name of an offended public—the *promised production* of "THE NUMEROUS COMMUNICATIONS" which are the asserted proofs of "PREVIOUSLY ORGANIZED" efforts to overthrow the long trumpeted *Giovanni in Ireland*.

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Theatre Royal, Drury Lane.

This Evening will be performed the Comedy of the

DRAMATIST;

Or, Stop Him who can.

Vapid, Mr. ELLISTON,
Lord Scratch, Mr. GATTIE,
Harry Neville, Mr. BARNARD,
Ennui, Mr. HARLEY, Floriville, Mr. PENLEY,
Willoughby, Mr. THOMPSON,
Peter, Mr. HUGHES, Servant, Mr. WEBSTER,
Lady Waitfort, Mrs. HARLOWE.
Louisa Courtney, Miss SMITHSON,
Marianne, Mrs. EDWIN.

After which

The Coronation.

To conclude with the Musical Extravaganza called

Giovanni in London.

Don Giovanni, Madame VESTRIS,

Leporello, Mr. HARLEY. Mr. Florentine Finickin Mr. BARNARD
Mr. Deputy English, Mr. GATTIE. Pluto, Mr. MEREDITH,
Mercury Mr. HOWELL, Charon Mr. SMITH,
Firedrake, Mr. RANDALL, Drainemdorry, Mr. WILLMOTT,
Porous, Mr. W. H. WILLIAMS. Simpkins, Mr TURNOUR,
Popinjay, Mr. VINING. Shirk, Mr. HUGHES. Spunge Mr. DOBBS
Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT,
Miss Constantia Quixotte, Miss POVEY, Mrs, English, Mrs. ORGER
Mrs. Drainemdry, Mrs. HARLOWE, Mrs. Porous. Mrs. PHILLIPS,
Mrs Simkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLAND.
Succubus, Miss VALANCY, Tartarus, Mrs. BEST,

In Act I. A PAS SEUL by Miss TREE.

Miss Edmiston, the Young Lady who has been honored with such distinguished applause, is engaged, and will shortly make her re-appearance with Mr. Kean in a New Tragedy.

To-morrow, Secrets Worth Knowing. The Coronation, and Frighten'd to Death. On Thursday A Bold Stroke for a Husband.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

ROB ROY MACGREOR.

Rob Roy Mr. Macready, Baillie Nicol Jarvie, Mr. Liston, Diana Vernon, MissM. Tree, Helen Macgregor, Mrs Faucit. &c, &c

To conclude with, a New, Grand, and Comic Pantomime, called

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

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No. 51. *Wednesday, Jan.* 2, 1822. *Price* 1*d.*

COVENT GARDEN.

Ere we commence our task of criticism upon the performances of yesterday evening, we must reiterate the censures which we bestowed upon the conduct of the Managers in permitting the comforts of the majority, and certainly the *respectable* portion of their nightly supporters, to be assailed by the noise and fighting in the *overful* upper gallery. To propose the rejection of the money of those individuals who applied for their admission after the several divisions of the Theatre had been filled, we fear would make the Treasurer of this and of similar establishments, bestow a smile of ineffable contempt upon the ignorant politician who should offer such a plan,—nor (save as a *last* resource) should *we* desire it, but *more* consideration is surely due from the Managers to the frequenters of their houses. Has any consideration been evinced?—The disturbance which nightly takes place, precludes all possibility of deriving the least enjoyment from the entertainments, the *seeing* which becomes a *labour*, not a *pleasure*. The point resolves itself to this:—it is the *duty* of the Managers to make every attempt in their power to prevent the ease and comforts of their chief upholders, from being encroached upon by a turbulent, *sixpenny* rabble. If they (the Managers) do not choose to reject any money offered, why not open the slips which are always vacant? Or does the infringement of a *custom* excite greater reluctance than the conviction that three fourths of their nightly attenders leave the theatres with a head-ache and disgust? Though in our duty to our readers we are uninfluenced by *any* consideration, save justice, yet enjoying the freedom of Covent Garden House, we should not feel ourselves warranted in giving vent, while in the Theatre, to the censure which this pitiful policy would create; but we certainly think that the Managers are not acting wisely nor respectfully. We should (save under the above named circumstances) have derived considerable gratification from the opera of *Rob Roy* last night; though we do not agree with the conception of the character of the Highland chieftain which Mr. Macready appears to have imbibed: nor, after depicting the outlines of that gentleman's performance, will many arguments be required to prove how little it assimilates with the records of the hero on history's or fiction's page. The *Rob Roy* of Mr. Macready's imagination is—a

solemn, sententious, GENTLEMAN, possessed of more tragical refinement, than of the bold pride of *nature:* and more cultivation by the *rules*, than by the *effects* of society—there are not the *shades*, the *tints* of character which present to the spectator the variety of aspects, that fickle nature oft assumes; and Rob, though a man of keen feelings, was more the bold, careless, independent foundling of Society, than the cold tragedian of its higher walks. Miss Tree, did not execute the music of Diana Vernon, with that effect which we had anticipated—she substituted "*O say not Woman's heart*" for "*Had it been my humble lot*," and, though rather inclined to be unharmonious, displayed in it delightful taste. In the song of "*A Highland lad*" she was encored, but had not strength of voice to give it due effect. The duet to the air of "*Ye Banks*" she sang with *much* sweetness. Mr. Duruset, did infinite justice to the character of Frank. Mr. Liston, adhered closer to the *text* than he usually does. The Pit and Galleries were quite full; the Boxes indifferently attended. Miss Tree, left out her verse in the finale to the Play.

DRURY LANE.

Last night, *The Dramatist*, with *The Coronation*, and *Giovanni in London*, were performed to a very thin house, except as to the Galleries, which were crammed full of holiday-folks. At first price there was not above thirty-five pounds in the Pit, and the Boxes were hardly filled in the first row. The Comedy was acted with much spirit, but frequently in a manner best calculated to amuse the unsophisticated sons and daughters of humble industry nearest the ceiling, who were mightily amused with *Vapid, Old Scratch*, and *Ennui*. *The Coronation*, still forms an attraction, which proves the immense number of *strangers* that are continually pouring into this metropolis, although, certainly, there are many residents who at this season visit the Theatres, that seldom can afford to do so at other periods. MADAME VESTRIS, as *Giovanni* in London, met with better applause than for the last week attended her *Donship* in Ireland.

We hope, however, we are not to be much longer annoyed with *this* Extravaganza, which would do very well once or twice in a year, but really has been seen so often, that any charm it at first possessed is now lost to the numerous body of frequenters of the Theatre.

MORTON'S Comedy of *Secrets Worth Knowing*, is to be acted to-night: we noticed the last performance of this *witless* piece in our 40th number. The two best drawn characters are *April* and *Sally*. On the last occasion we derived much pleasure from *Mr. Munden's* representation of the former character, and *Mrs. Edwin's* lively and humorous acting in the latter. *Comedy* is, in general, excellently performed here.

☞ The first and second volumes are bound, and ready for delivery.

Theatre Royal, Covent Garden.

This Evening will be performed

The Two Gentlemen of Verona,

The Principal Characters by Mr. Abbott, Mr. Jones, Mr. Farren, Mr. Liston, Mr. Blanchard, Miss M. Tree, Miss Hallande, &c. &c.

THE CARNIVAL IN THE SQUARE OF MILAN,

To conclude with, a New, Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

The Music, by Mr. WARE, the Scenery, Machinery, Dresses, &c. entirely New. The Scenery, by Messrs. Pugh, Grieve, and Assistants. The Machinery by Mr. Saul. The Tricks, Changes, and Transformations, by Mr. Bradwell.

The whole under the Direction of Mr. Farley.

Characters in the Pantomine, and Succession of the Scenery.

THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES

King of the Gold Mines, (afterwards Harlequin) Mr. ELLAR.

Guinea Pig, (afterwards Harlequin's Lacquey) Mr. I. S. GRIMALDI.

Guinea Pig Yeomen, Messrs Squeak, Snort, Grunt, Whistle, &c

Officers of the Gold Mine Cabinet, Messrs. Silver-tongue, Brassly, &c.

THE SANDY DESERT,

In the midst of which grows the Orange Tree.

Mother Bunch (the Desert Fairy) Master LONGHURST.

Yellow Dwarf, (afterwards Clown) Mr. GRIMALDI.

The Princess All Fair, (afterwards Colombine) Miss E. DENNETT.

THE CHAMBER OF THE PRINCESS.

The Queen of Golconda, (afterwards Pantaloon) Mr. BARNES.

Ladies of the Bedchamber, Mesdms. Vedy, Wells, Twamley, Shotter.

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High Priest, Mr. LOUIS.

THE CASTLE OF POLISHED STEEL.

The Dwarfish Giant, (Keeper of the Castle) Mons. BROADBONES.

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Cockney Sportsman, Mr. WOODCOCK.

JOHNNY GILPIN's HOUSE, CHEAPSIDE.

Johnny Gilpin, Mr. COLLETT. Mrs. Gilpin, Mrs. ALLWRY.

Her Sister, Mrs. DALE. Betty, Miss LOVELACK.

The Turnpike-House—Stamford-Hill—The Bell at Edmonton—The Rotunda of the Bank of England.

The Palace of the King of the Gold Mines.

Theatre Royal, Drury Lane.

This Evening will be performed Morton's Comedy of

Secrets worth Knowing;

Or, the Way to get Money.

Rostrum, Mr. ELLISTON,
April, Mr. MUNDEN,
Egerton, (first time) Mr. BARNARD.
Nicholas, Mr. KNIGHT, Plethora, Mr. HARLEY
Greville, Mr. THOMPSON, Valet, Mr. VINING,
Undermine, Mr. GATTIE, Butler, Mr. Turnour.
Cook, Mr. Webster, Coachman, Mr. Howell.
Footman, Mr. Isaacs.

Mrs. Greville, Mrs. W. WEST, Sally Mrs EDWIN,
Rose Sydney, Madame VESTRIS.

After which

The Coronation.

To conclude with the Farce of

Frighten'd to Death.

Sir Joshua Greybeard, Mr. GATTIE.
Phantom, Mr. HARLEY. Mumps, Mr. KNIGHT.
Carleton, Mr. BARNARD. Colonel Bluff, Mr. VINING.
Emily, Mrs. ORGER.
Corinna, Miss CUBITT. Patty, Mrs. BLAND.

Miss Edmiston, the Young Lady who has been honored with such distinguished applause, is engaged, and will shortly make her re-appearance with Mr. Kean in a New Tragedy.

To-morrow The Busy Body, with the Coronation, and Fortune's Frolic.

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THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 52. *Thursday, Jan. 3, 1822.* *Price 1d.*

COVENT GARDEN.

We feel happy in informing our readers that the audiences at this Theatre rather increase than diminish, notwithstanding the frequent repetition of the performances. Though often erroneously employed, a most liberal policy guides the arrangements of this House: neither expence nor assiduity appear to lag in sullen pace in the production of new pieces, &c. If the efforts of the Managers were directed to the revival of legitimate taste, and not to the gratification of pleasures unworthy of the mind, we fear not but that the genius of the Drama would raise once more her drooping brow, and call on justice to reward her patrons. The Managers may shelter beneath the protecting words of a Johnson, and with him exclaim—

> "Ah! let not censure term our *fate*, our *choice*,
> The stage but echoes back the people's voice;
> The Drama's laws, the Drama's patrons give,
> For we, that live to please, must please to live."

Yet even *this* will not suffice in palliation of their laxity of taste; nor are the following lines (the conclusion of the same prologue) unapt to our purpose:—

> "'Tis yours this night to bid the reign commence
> Of rescued nature, and reviving sense;
> To chase the charms of sound—the pomp of show,
> For useful mirth, and salutary woe;
> Bid scenic *Virtue* form the rising age,
> And Truth diffuse her radiance from the stage."

The Theatre was last night extremely full.—The gods did not begin their usual vociferations 'till the commencement of half-price; from which time it was *hide* and *seek* with the performers. The glee "*Who is Sylvia*" rather resembled a *catch* than any other style of composition, as it was impossible for the musicians to hear—even themselves.

A gentleman in the upper Gallery, favored Miss Tree and Miss Hallande, by joining with them in the duet previous to the Carnival while a friend, we presume, relieved the monotony of certain scenes, by a very faithful imitation of the melodious notes of a cock; not a

note of "*Should he upbraid*" could be distinguished, and "*Go it Jerry*" was the chorus substituted. This is really vile . but we trust that with the conclusion of the Christmas holidays, these intrusions will cease. We would recommend to Mr. Abbott, a re-perusal of the character of Proteus. The *duet* part in the finale, has been with much good taste omitted.

Miss Stephens appears on Monday evening as Polly, in the Beggar's Opera: and we very much regret to perceive *Miss Hallande*, announced for the character of *Captain Macheath!!* But more of this anon.

To-morrow HAMLET. Hamlet, Mr. Young, Ophelia, Miss M. Tree.

DRURY LANE,

The attendance here was better, as regards the Pit, than the previous evening. The Comedy of *Secrets worth Knowing*, was acted as effectively as so indifferent a piece could well be. The great fault of it lies in the weakness of the plot, and the forced and unnatural characters of most of the dramatis personæ. Mr. ELLISTON is entertaining as *Rostrum*—yet he does not *look* the part. The other chief supporters of this Play, were Mr. MUNDEN as *April*, Mr. HARLEY as *Plethora*, Mr. KNIGHT as *Nicholas*, and Mrs. EDWIN as *Sally*, who greatly amused the holiday-makers.

We have to remark on *Mr. Knight's* usual mode of performing *Joey* in that most *bright* interlude, in the Coronation. This gentleman has for ninety-four times played this important part, and each time, except last evening, has he been encored in the miserable song he gives, and as regularly has a person *been planted in the Pit*, on the opposite side to that where he sings, with orders to call out, "*this side—this side!*" on which with most punctual obedience to the wishes of his *friend*, Mr. *Joey* trots round and makes a very gracious rustic obeisance to intimate his grateful compliance with the desire expressed that his countenance might be closely inspected on all sides. This mummery, we can assure Mr. Knight has long been observed, and has caused infinite disgust. But the matter has never been deemed worthy much attention, as those who have once seen the Coronation generally walk out, or dose through it, as well as the noisy rabble behind the scenes, and the drums and trumpets will permit. We greatly admire this gentleman in many characters, yet he must excuse our notice of any *little tricks* he may use to ingratiate himself with the audience; these *arts* are always as evident as they are contemptible, and he possesses abundant powers of attraction without their aid.

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Theatre Royal, Covent Garden.

This Evening will be performed

The Exile.

The Principal Characters by Mr. Egerton, Mr. W. Farren, Mr. Young Mr. Meadows, and Mrs. Chatterley, &c. æc.

THE CORONATION of the EMPRESS.

To conclude with, a New, Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

The Music, by Mr. WARE, the Scenery, Machinery, Dresses, &c. entirely New. The Scenery, by Messrs. Pugh, Grieve, and Assistants. The Machinery by Mr. Saul. The Tricks, Changes, and Transformations, by Mr. Bradwell.

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Guinea Pig Yeomen, Messrs Squeak, Snort, Grunt, Whistle, &c

Officers of the Gold Mine Cabinet, Messrs. Silver-tongue, Brassly, &c.

THE SANDY DESERT,

In the midst of which grows the ORANGE TREE.

Mother Bunch (the Desert Fairy) Master LONGHURST.

Yellow Dwarf, (afterwards Clown) Mr. GRIMALDI.

The Princess All Fair, (afterwards Colombine) Miss E. DENNETT.

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Her Sister, Mrs. DALE. Betty, Miss LOVELACK.

The Turnpike-House—Stamford-Hill—The Bell at Edmonton—The Rotunda of the Bank of England.

THE PALACE OF THE KING OF THE GOLD MINES.

Theatre Royal, Drury Lane.

This Evening will be performed the Comedy of the

BUSY BODY.

Sir Francis Gripe, Mr. MUNDEN,
Sir George Airy, Mr. PENLEY,
Sir Jealous Traffic, Mr. GATTIE,
Charles, Mr. BARNARD, Marplot, Mr. HARLEY,
Whisper, Mr VINING,
Sir Jealous's Servant, Mr. Webster,
Sir Francis's Servant, Mr. Turnour, Waiter Mr. Isaacs.
Miranda, Mrs. EDWIN. Isabinda, Mrs. ORGER.
Scentwell, Miss PHILLIPS,
Patch, Mrs HARLOWE.

After which

The Coronation.

To conclude with the Farce of

FORTUNE's FROLIC.

Robin Roughhead, Mr. KNIGHT.
Snacks, Mr. HUGHES, Frank, Mr. THOMPSON
Rattle, Mr. BARNARD, Clown, Mr.
Servant, Mr. , Countryman, Mr. Read,
Nancy, Miss PHILLIPS,
Margery, Mrs. HARLOWE, Dolly, Mrs. ORGER.

Miss Edmiston, the Young Lady who has been honored with such distinguished applause, is engaged, and will shortly make her re-appearance with Mr. Kean in a New Tragedy.

To-morrow, The *Jew*. With the *Coronation*, And *Giovanni in London*

THE

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"*Nothing extenuate nor set down aught in malice.*"

No. 53. *Friday, Jan.* 4, 1822. *Price* 1*d.*

COVENT GARDEN.

The unwise and unsuccessful attempt of the Managers of the Drury Lane Theatre, in the production of so puerile and absurd an entertainment as *Giovanni in Ireland,* must prove materially injurious to the interests of that house; by the immediate loss of the sum expended on the piece—the indifferent attendances, which have followed its condemnation, and that arise from the want of the novelty so requisite to attract at such a period as the present; and the feeling which the public must necessarily have imbibed from Mr. Elliston's impolitic, and we may say, *contemptible* mode of promoting its success. The errors committed at *that* Theatre have proved highly beneficial to the interests of *Covent Garden,* as they have preponderated its scale of attraction, by throwing into it the greater proportion of theatrical visitors at this season—the lovers of pantomime representations. We should blush to entertain a sentiment of gratification at the great success of the *one* House, arising from the misfortunes of the *other*: but we nevertheless think, that Mr. Elliston with justice incurs the penalty he is now suffering, when he so far forgets his *duties* to the public, as the director of their amusements: and we trust, that a more cautious and *noble* policy, will date its existence from his recent experience; and that *Managers,* will abandon for the *future* the somewhat stale trick of *gulling* their supporters by the gilded attractions of children's play-things, and the *public* (or such a portion of them as yet retain the principles of good taste) will henceforth re-assume the privileges of the guardians of the Drama and the Stage. Covent Garden Theatre, was last night *extremely* well attended; and owing to the upper Gallery not being quite full, its inmates were more quiet. Miss Foote still continues ill, we presume, as Mrs. Chatterley sustained her character in *The Exile.* The performances received their usual meed of applause; and in the pantomime, Grimaldi's trick of swallowing the eggs appeared to gratify the gods excessively. Mr. Meadows should really receive a few lessons from one of the orchestra musicians: for though in the character of Baron Altradoff any *great* exertion of his singing powers is not perhaps requisite, it would be infinitely more pleasing, could he give utterance

to *such* notes in his part of the duet with the Governor as would make it less discordant than it is in general.

To-night the Tragedy of Hamlet is to be performed, with the novel attraction of Miss Tree's Ophelia; from the melodious sweetness of the music, and this lady's acting talents, we anticipate much pleasure from her performance of the character.

DRURY LANE.

The Comedy of *The Busy Body*, was acted here last night, in the most entertaining style, but did not attract an audience proportioned to its merits, and the comic talents of the chief performers in it. After *The Coronation*, the laughable Farce of *Fortune's Frolic*, was played; *Robin Roughhead*, by Mr. KNIGHT. He made the House merry with his ludicrously natural performance of the lucky country lad. Mr. HUGHES acted *Snacks*. This gentleman is generally very attentive to give a respectable air to the little parts assigned him—we think, however, he should be somewhat ambitious of greater prominency, as he has qualities that might gradually place him in a higher rank. What a pity it is that Mr. THOMPSON, who represented *Frank*, does not take lessons in elocution. He has a tolerable figure. and understands his business—but his *tones!*—Oh!

Mr. KEAN will return on Monday next from his provincial tour, on which evening he is to perform the DUKE OF GLO'STER.

This Theatre stands in need of some *novelty* in the *after-pieces*. The half-price, lately, has been no aid to the treasury of any consequence. Modern dramatic authors of talent, are not, however, much courted; and so we suppose we must put up with the works of the old ones.

Since our manuscript was sent to the printer, we have received a very gentlemanly and sensitive letter from *Mr. Knight*, of Drury Lane Theatre, relative to our remarks on him in yesterday's number. Want of space prevents an immediate reply, which we feel it our duty to that gentleman and our readers to give in our next.

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Theatre Royal, Covent Garden.

This Evening will be performed the Tragedy of

HAMLET.

Hamlet, *Mr. Young*, Polonius, *Mr. Blanchard*, Laertes, *Mr. Abbott.*
Gertrude, *Mrs. Faucit*, Ophelia, *Miss M. Tree*, &c. &c.
To conclude with, a New, Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

The Music, by Mr. WARE, the Scenery, Machinery, Dresses, &c. entirely New.
The Scenery, by Messrs. Pugh, Grieve, and Assistants. The Machinery by Mr. Saul. The Tricks, Changes, and Transformations, by Mr. Bradwell.
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Guinea Pig Yeomen, Messrs Squeak, Snort, Grunt, Whistle, &c
Officers of the Gold Mine Cabinet, Messrs. Silver-tongue, Brassly, &c.

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The Turnpike-House—Stamford-Hill—The Bell at Edmonton—The Rotunda of the Bank of England.

The Palace of the King of the Gold Mines.

Theatre Royal, Drury Lane.

This Evening will be performed the Comedy of the

THE JEW.

Sir Stephen Bertram, Mr. POWELL,
Charles Ratcliffe, Mr. PENLEY,
Frederick Bertram, Mr. BARNARD,
Jabel, Mr. KNIGHT, Sheva, Mr. ELLISTON,
Mr. Saunders, Mr. MEREDITH,
Waiter, Mr. WEBSTER.

Mrs. Ratcliffe, Mrs. KNIGHT,
Eliza Ractliffe Miss SMITHSON,
Mrs Goodison, Mrs. DOBBS,
Dorcas, Mrs. HARLOWE.

After which

The Coronation.

To conclude with

Giovanni in London.

Don Giovanni, Madame VESTRIS,

Leporello, Mr. HARLEY. Mr. Florentine Finickin Mr. BARNARD
Mr. Deputy English, Mr. GATTIE. Pluto, Mr, MEREDITH,
Mercury Mr. HOWELL, Charon Mr. SMITH,
Firedrake, Mr. RANDALL, Drainemdorry, Mr. WILLMOTT,
Porous, Mr. W. H. WILLIAMS. Simpkins, Mr TURNOUR,
Popinjay, Mr. VINING. Shirk, Mr. HUGHES. Spunge Mr. DOBBS
Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT,
Miss Constantia Quixotte, Miss POVEY, Mrs, English, Mrs. ORGER
Mrs. Drainemdry, Mrs. HARLOWE, Mrs. Porous. Mrs. PHILLIPS,
Mrs Simkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLAND.
Succubus, Miss VALANCY, Tartarus, Mrs. BEST,

In Act I. A PAS SEUL by Miss TREE.

Miss Edmiston, the Young Lady who has been honored with such distinguished applause, is engaged, and will shortly make her re-appearance with Mr. Kean in a New Tragedy.

Tomorrow, *Wild Oats.* With the *Coronation.*

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No. 54. *Saturday, Jan.* 5, 1822. *Price* 1*d.*

COVENT GARDEN.

HAMLET was performed here yesterday evening to a numerous audience, amongst whom we recognised the Duke of Montrose, &c.

Mr. Young acted the Prince of Denmark in as impressive a manner as the holiday-people would permit. *Miss M. Tree* interestingly represented the fair *Ophelia*—but for the above reason her efforts were greatly obscured. However, we cannot omit to remark that she did not give the songs with the requisite *simplicity* of style. *Ornament* in the singing of a maniac is entirely out of character.

DRURY LANE,

CUMBERLAND'S comedy of the *Jew* was acted here, last night, to a thin house, which poor attendance we would fain ascribe to the inclemency of the weather. Mr. ELLISTON'S *Sheva*, and Mr. KNIGHT'S *Jabal*, were very well performed.

Mr. PENLEY, Mr. BARNARD, and Mr. POWELL, were highly respectable in their several characters: and Miss SMITHSON looked delightful, and acted very appropriately.

We took occasion, in our Paper of Thursday last, to mention what appeared to us an understanding between *Mr. Knight*, of Drury Lane Theatre, and some person stationed in the pit during the performances of the Coronation Interlude, whereby an *artful effect* in favor of *Mr. Knight* seemed to us, and many others, to be aimed at. We have, in consequence of our remarks, received a letter from the above-named gentleman, which we now insert; considering it in some respects creditable to himself, and necessary to the comprehending our reply.

TO THE EDITOR OF THE THEATRICAL OBSERVER.

"SIR,

In your Paper of this morning, you have been pleased to remark that for the first time during the run of the Coronation, the Song given by me failed of repetition, and that a Person is regularly planted in the Pit with orders to call out—"this side," &c.

"I have little to observe on the first point, further than to correct an error, last evening being the seventh failure of the Song: but that a gentleman should deem it necessary to hold a professional man up to marked ridicule, by accusing him of an action as contemptible as impossible, induces me to comment more at large upon the injustice of the censure.

"Can you, Sir, think so meanly of human nature, as to suppose that two individuals could be found answering your description—the one planting—the other consenting to be planted, for a purpose so degrading? I feel assured when you put the question, your better reason will answer in the negative—for my own part I should despise myself, could I say even to my nearest relative—give me your support, or even hint to the same effect. Wholesome criticism is the Actor's best friend; and to point out errors, with a view of conveying instruction, ought at all times to be respected, but tempered indeed must be the mind that could sit down unmoved, when the vehicle of such instruction be couched in epithets—"infinitely disgusting"—"contemptible," &c. &c.—did you know me, you would at once withdraw an attack so altogether unmerited.

"An intercourse between the Actor and the Audience I hold as the death of abstraction, and all the way from the purpose of the Stage; to avoid this evil has been one of my principal studies, and I can affirm most conscientiously that during the time I am before the Public, (whatever my appearance may declare to the contrary) I never could go out of my character for the pitiful purpose of tricking my patrons of applause—with this rigid observance is it not painful to be made the scoff of the ignorant? to be unjustly reported, and placarded from East to West?—Were you, Sir, in my situation, you would feel as I do the cruelty of such an exposition.

"You are perfectly correct as to the badness of the song, but I am compelled to sing it—notwithstanding, should a repetition in future be called for, I will go direct to the other side, in order to remove what you consider offensive.

I am, Sir, your obedient Servant.
EDWARD KNIGHT."

January 3, 1822.

If out of *ninety-four* performances of *The Coronation* there were *seven* failures of the song, instead of *one*, as we mentioned, our readers will, we are sure, acquit us of any great blame for that mistake, as it is really a hardship to be compelled to see such a spectacle even two or three times. Yet by this statement Mr. Knight admits that *eighty-seven* times he was encored, and went, of course, *eighty-seven* times regularly through the *crossing* ceremony at the suggestion of an individual in the pit. Now surely this was the very death-wound of "abtraction.' which our good friend Mr. Knight might by putting his "study" in practice have easily avoided on the *third* or *fourth* night of the spectacle by at once going to the opposite side of the Stage, to where he first gave the song. But as he did *not* pursue that *obvious* method to avoid the call from the Pit, it was most natural to suppose that if he did not originate, he *acceeded* to the manœuvre of a *friend*, either of his own, of the author of the Song, or of the Manager, instigated to bolster up by *his* popularity, the wretched trash that disgraces the excellent cause it advocates. No one will believe that a man would go night after night to see the Coronation, paying his money, and losing his time, unless there was an *object* foreign from spontaneous and just support. We now consider Mr. Knight as fully acquitted by his assertions of participating in this folly. But we still can think sufficiently "meanly of human nature to suppose that two individuals can be found answering our description—the one planting—the other consenting to be planted for a purpose so degrading," as the upholding of *loyalty*, at the cost of common-sense.

Theatre Royal, Covent Garden.

This Evening will be performed the Play of

The Two Gentlemen of Verona.

The Principal Characters by Mr. Abbott, Mr. Jones, Mr. Farren, Mr. Liston, Mr. Blanchard, Miss M. Tree, Miss Hallande, &c. &c.

THE CARNIVAL IN THE SQUARE OF MILAN,

To conclude with, a New, Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

The Music, by Mr. WARE, the Scenery, Machinery, Dresses, &c. entirely New. The Scenery, by Messrs. Pugh, Grieve, and Assistants. The Machinery by Mr. Saul. The Tricks, Changes, and Transformations, by Mr. Bradwell.

The whole under the Direction of Mr. Farley.

Characters in the Pantomine, and Succession of the Scenery.

THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES

King of the Gold Mines, (afterwards Harlequin) Mr. ELLAR.

Guinea Pig, (afterwards Harlequin's Lacquey) Mr. I. S. GRIMALDI.

Guinea Pig Yeomen, Messrs Squeak, Snort, Grunt, Whistle, &c

Officers of the Gold Mine Cabinet, Messrs. Silver-tongue, Brassly, &c.

THE SANDY DESERT,

In the midst of which grows the Orange Tree.

Mother Bunch (the Desert Fairy) Master LONGHURST.

Yellow Dwarf, (afterwards Clown) Mr. GRIMALDI.

The Princess All Fair, (afterwards Colombine) Miss E. DENNETT.

THE CHAMBER OF THE PRINCESS.

The Queen of Golcondo, (afterwards Pantaloon) Mr. BARNES.

Ladies of the Bedchamber, Mesdms. Vedy, Wells, Twamley, Shotter.

THE NUPTIAL HALL.

High Priest, Mr. LOUIS.

THE CASTLE OF POLISHED STEEL.

The Dwarfish Giant, (Keeper of the Castle) Mons. BROADBONES.

The Garden of the Castle. The Sea Port of Golconda.

Golcond Sailors, Messrs. Boomly, Harding, Ratlings, and Masterly

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JOHNNY GILPIN's HOUSE, CHEAPSIDE.

Johnny Gilpin, Mr. COLLETT. Mrs. Gilpin, Mrs. ALLWRY.

Her Sister, Mrs. DALE. Betty, Miss LOVELACK.

The Turnpike-House—Stamford-Hill—The Bell at Edmonton—The Rotunda of the Bank of England.

The Palace of the King of the Gold Mines

Theatre Royal, Drury Lane.

This Evening will be performed the Comedy of

Secrets worth Knowing;

Or, the Way to get Money.

Rostrum, Mr. ELLISTON,
April, Mr. MUNDEN.
Egerton, (second time) Mr. BARNARD.
Nicholas, Mr. KNIGHT, Plethora, Mr. HARLEY
Greville, Mr. THOMPSON, Valet, Mr. VINING,
Undermine, Mr. GATTIE, Butler, Mr. Turnour.
Cook, Mr. Webster, Coachman, Mr. Howell.
Footman, Mr. Isaacs.

Mrs. Greville, Mrs. W. WEST, Sally Mrs EDWIN,
Rose Sydney, Madame VESTRIS.

After which

The Coronation.

To conclude with

Modern Antiques; Or, the Merry Mourners.

Cockeltop, Mr. MUNDEN, Frank, Mr. HARLEY,
Hearty, Mr. MEREDITH, Joey, Mr. KNIGHT,
Napkin, Mr. HUGHES, Thomas Mr. Wilmott, John Mr. Webster
Mrs. Cockeltop, Mrs EDWIN, Mrs. Camomlin. Mrs. ORGER,
Helinda, Miss. PHILLIPS, Fluonce, Mrs. MARGERUM,
Betty, Miss COOPER, Nan, Mrs.. HARLOWE.

Miss Edmiston, the Young Lady who has been honored with such distinguished applause, is engaged, and will shortly make her re-appearance with Mr. Kean in a New Tragedy.

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THE

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AND

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"Nothing extenuate nor set down aught in malice."

No. 55. *Monday, Jan.* 7, 1822. *Price* 1*d.*

DRURY LANE,

On Saturday night no part of the Theatre was well filled, although Mr. Elliston, Mr. Munden, Mr. Knight, and Mr. Harley, together with Mrs. Edwin, combined their highly comic powers to make the humourous, but absurd Comedy of *Secrets worth Knowing*, thoroughly amusing, and although the laugh—compelling Farce of *Modern Antiques*, was excellently represented with the aid of the last four, of the above named Performers. It is difficult to fully account for the poor attendance on such an evening—the weather was fine—the season one of enjoyment, the pieces well known; and they were from that very circumstance likely to attract by their liveliness.

It is truly discouraging to the Manager to find some of his best efforts thus neglected by the Public. *Comedy* at this house is in fact represented in a much superior manner to *Tragedy;* as in the former almost every character is filled by a first-rate Performer in his particular line, whereas in the latter there are scarcely more than one or two representatives of principal parts, that can pretend to any-thing like excellence. *Mr. Kean,* no doubt, is a host in himself; and *Miss Edmiston* is bursting into general notice, a candidate for the *Siddonian* chair; but what *complete* satisfaction can they give to those who look for the full effect of a drama at the hands of *all* who have a part in representing it? It is evident that some *very powerful* stimulous to public curiosity is the only thing that can bring hither numerous audiences. *Novelty* attended with *sterling merit,* appears to us the only chance of reviving affairs here; for, however attractive *Spectacle* has proved to be for a time, we cannot recommend a further deterioation of public taste in this way. Mr. Elliston, we would fain believe, is beginning to be convinced that the liberal encouragement of dramatic talent, and of histrionic genius, is the surest foundation for his future success. If he aims exclusively at this means of attraction, he will merit the support of every friend of the British Stage; and it would well become the leaders of taste and fashion, by their example, to conduct hither the other ranks of society to maintain the cause of *Genius,* and render it triumphant over empty, noisy, tinsel-decked *folly,* which may occupy for its hour the eye or the ear, but sends us home without a single reflection worthy an intellectual being.

COVENT GARDEN.

The success of this Theatre rather increases than abates, and Saturday evening proved again propitious to the interest of the treasury: the pit and galleries were very full, and the boxes more numerously attended, than that division of the house has lately been. The entertainments produced their usual meed of applause, and Miss Hallande sang her first song infinitely better than we have for some time heard: she did not appear to labour in the manner she was wont to do; and there was a more softened expression in the tones of her voice, than usually mark them. By the bye, we trust that Mr. Abbott received no *serious* injury from his ancle coming in contact with his sword, which, on the rescue of Silvia he had let fall to the ground. This Gentleman should, really, be extremely cautious of how he ventures his person with missile weapons:—there is a natural furor of action and sentiment about him when upon the stage, which if not tempered by prudence, may place him in more imminent danger than a real encounter with his assumed opponents.

The Lovers of Music are this evening to be regaled by the performance of the Beggars Opera, in which Miss Stephens resumes her professional duties on our London boards: the excellence of this Lady in the character of Polly is too generally known to need our anticipating remarks; but it is with regret, that we divest our thoughts of a subject on which they so pleasingly dwell, and fix them on another which creates a sentiment less pleasing, we mean the indelicate, unwise, and cruel conduct of the Managers in putting *Miss Hallande* into the character of *Captain Macheath!!* Does Miss Stephens' fame rest on so slender a foundation, that the part of Polly *only* could be selected for her debut, when that selection could only be made by the sacrifice of the feelings of another, and of strict modesty? Have the Managers so long upheld the cause of the *legitimate* drama, that they can now with impunity encroach upon that of decency? Has the public *so ill* rewarded them through the commencement of the season, that they are compelled as a *last resort*, to hold up as an *attraction* (or as a *combination* of attraction) the sacrificed feelings of an amiable lady? And sacrificed in what manner? not to the act alone of dimming with the breath of partial immodesty the brightest jewel in fair virtue's breast, but by placing her in a character, which in itself, excites repugnance and disgust! Miss Hallande we highly respect and admire; to her, therefore, personally, we direct not our observations; but if there are not some few who will exercise their sense, and teach the Managers their duty to the public, and to the performers—the power of criticism yields its functions, and expires.

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Theatre Royal, Covent Garden.

This Evening will be performed

The Beggars' Opera.

Capt. Macheath, Miss HALLANDE. Peachum, Mr. BLANCHARD, Lockit, Mr. EMERY. Filch, Mr. COMER. Lucy, Mrs. LISTON. Polly, Miss STEPHENS, (her first appearance this season)

To which will be added a New Entertainment, called THE

Two Pages of Frederick the Great.

The characters the same as before.

To conclude with, a New, Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

Characters in the Pantomine, and Succession of the Scenery.

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THE PALACE OF THE KING OF THE GOLD MINES.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

King Richard III.

King Henry, Mr. POPE,
Prince of Wales, Miss G. CARR.
Duke of York, Master R. CARR.
Duke of Glo'ster, Mr. KEAN.
Duke of Buckingham, Mr. THOMPSON
Duke of Norfolk, Mr. BROMLEY.
Earl of Richmond, Mr. PENLEY.
Earl of Oxford, Mr. WEBSTER.
Lord Stanley, Mr. POWELL.
Lord Mayor, Mr. MEREDITH.
Sir Robert Brackenbury, Mr. FOOTE.
Sir William Catesby, Mr. VINING.
Sir Richard Ratcliffe, Mr. WILLMOTT.
Tressel, Mr. BARNARD. Tyrrell, Mr. DOBBS.
Dighton, Mr. Turnour. Blunt, Mr. Read.
Forest, Mr. Howell.

Elizabeth, Queen of Edward IV. Mrs. EGERTON.
Lady Anne, Mrs. W WEST
Duchess of York, Mrs. KNIGHT.

To conclude wieh the Entertainment of

The Devil to Pay.

Sir John Loverule (first time) Mr. BARNARD,
Butler, Mr. DOBBS. Doctor, Mr- MEREDITH.
Cook, Mr. Isaacs. Footman, Mr. Webster.
Fiddler, Mr. Turnour. Coachman, Mr. Willmott.
Jobson, Mr. MUNDEN.
Nell, Miss KELLY, Betty, Mrs. MARGERUM·
Lady Loverule, Mrs. HARLOWE,
Lettice, Miss TIDSWELL, Lucy, Miss. PHILIPS.
Alice, Miss Edwards. Susan, Miss Cooper,
Jenny, Mrs, Hill.

To-morrow, Folly as it Flies. The Coronarion. and Monsieur Tonson
On Saturday, will be produced a New Play (with music) called
THE PIRATE.

THE

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AND

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No. 56. *Tuesday, Jan.* 8, 1822. *Price* 1*d.*

COVENT GARDEN.

THE Beggars Opera was last night performed at this Theatre to a very numerous audience, and created a most general sentiment of delight. The applause which greeted the return of our much deserving favorite Miss Stephens, was warm and lengthened, tho' we cannot refrain from observing, that as we are well acquainted with theatricals, we would willingly have dispensed with the *sighing, heavings* and *alarm,* which *appeared* to express a sentiment Miss Stephens neither *does,* nor is *required* to feel: her fame is founded on her merits; those merits are superior to all such adventitious aid, and the lady has trodden the boards too long, to feel those emotions which call upon the pity of an audience when expressed on the entré of a Novice. But we with pleasure leave this subject, to enter on another more according with our feelings. We think we never heard Miss Stephens in better voice than last night; and the effect which she produced, by means so fraught with sweetness and with nature, were more powerfully felt than *we* have powers to describe; the air "*But he so teazed me,*" she sang THRICE; and varying her style in each repetition, left the judgment in doubt upon the one for its selection, while the feelings acknowledged no sentiment save unalloyed delight. It would be an endless task to seek the points, which like meteors in the heavens shone brighest 'midst the bright; her looks and acting spoke her in perfect health.

Miss Hallande, (the *Captain Macheath,*) acted with a great deal of vivacity and spirit, and in her appearance honoured the sex whose garb she had assumed. The song of "*if the heart of a man is depressed with cares,*" she sang with much taste; but we cannot compliment her upon the general execution of the music; the exertion in singing under which this lady appears to labour, very much offends the eye and ear, and she was often in the course of the Opera most unharmonious; the songs in the character of Macheath, are not calculated for a female's voice, and tho' we repine at exercising the pen of criticism on the performance, the temerity of the Managers (and we *may* say the *Lady.*) in some measure demands it. Why is Mrs. Liston put into such a part as *Lucy*?—is there no other singer in the

Theatre,?—'twas a *burlesque*. We regret that the bad judgment of the *law-givers* should compel us to make unpleasant remarks upon their law receivers, but 'tis a duty we *must* discharge. Messrs. Blanchard and Emery, were excellent, as Peachum and Locket. Mr. Comer, made a very indifferent part of a very good one,—*Filch*.

The Duke of York was in the Theatre.

DRURY LANE,

Richard the Third was represented here last night, when Mr. Kean resumed his duties as *Glo'ster*, and gave the points in which he is most happy, the usual effect. Although we admire this gentleman's peculiar talent, we cannot accord to him our *entire* satisfaction at his enactment of any character we have seen him in. He is not *equal* in sustaining the sentiment and the passion of his author,—he either sinks into tameness, or rises to sublimity of voice, look, and gesture. In the first instance, he appears, almost, below mediocrity; and in the latter he seems gifted with surprising genius. We are alternately reduced to indifference, or elevated to the most intense delight and astonishment at his acting. This certainly is not the mode of conveying a full delineation of character, which is further weakened by the peculiarities that fix attention more upon the actor than the person represented. Surely it is in Mr. Kean's power to throw around the inferior parts a proportionate effect and importance to what belongs to the higher emanations. It is said, however, that he has adopted the system of *under acting* to make his *great* efforts the more striking,—if so, it is a dangerous method of attaining fame, which should rather be sought through a channel that will not readily admit of the attacks of the envious or the cynical.

The way in which some of the other characters in the Tragedy were filled up, may be the best this Theatre can afford; but we are at all events certain it is not inferior to the most entertaining *Barn* Company that ever murdered Shakspeare. It is disgraceful to *Drury* to see *Buckingham*, *Richmond*, and *Catesby* setting people in a titter at their sing-song, drawling elocution.

The Farce of *The Devil to Pay*, with Mr. Munden, as *Jobson*, and Miss Kelly, as *Nell*, was highly amusing.

The Pit and Galleries were quite full,—the Dress-Boxes nearly so,—the other parts almost empty.

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April, Mr. MUNDEN.
Egerton, Mr. BARNARD.
Nicholas, Mr. KNIGHT. Plethora, Mr. HARLEY
Greville, Mr. THOMPSON, Valet, Mr. VINING,
Undermine, Mr. GATTIE, Butler, Mr. Turnour.
Cook, Mr. Webster, Coachman, Mr. Howell.
Footman, Mr. Isaacs.

Mrs. Greville, Mrs. W. WEST, Sally Mrs EDWIN,
Rose Sydney, Madame VESTRIS.

After which

The Coronation.

To conclude with the Musical Farce of

Giovanni in London.

Don Giovanni, Madame VESTRIS,

Leporello, Mr. HARLEY. Mr. Florentine Finickin Mr. BARNARD
Mr. Deputy English, Mr. GATTIE. Pluto, Mr. MEREDITH,
Mercury Mr. HOWELL, Charon Mr. SMITH,
Firedrake, Mr. RANDALL, Drainemdorry, Mr. WILLMOTT,
Porous, Mr. W. H. WILLIAMS. Simpkins, Mr TURNOUR,
Popinjay, Mr. VINING. Shirk, Mr. HUGHES. Spunge Mr. DOBBS

Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT,
Miss Constantia Quixotte, Miss POVEY, Mrs. English, Mrs. ORGER,
Mrs. Drainemdry, Mrs. HARLOWE, Mrs. Porous. Mrs. PHILLIPS,
Mrs Simkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLAND.
Succubus, Miss VALANCY, Tartarus, Mrs. BEST,

In Act I. A PAS SEUL by Miss TREE.

Theatre Royal, Covent Garden.

This Evening will be performed

The Two Gentlemen of Verona.

The Principal Characters by Mr. Abbott, Mr. Jones, Mr. Farren, Mr. Liston, Mr. Blanchard, Miss M. Tree, Miss Hallande, &c. &c.

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No. 57. *Wednesday, Jan.* 9, 1822. *Price* 1*d.*

COVENT GARDEN.

"*Soup for breakfast.—Soup for dinner,—and Soup for supper!*" *The Two Gentlemen of Verona.—The Exile,—and the Pantomime!* We have to announce to our readers, the repetition of the first of those three pieces to a very numerous audience last night; who, in the course of the entertainments, exhibited many traits of youthful, and of grey hair'd folly; for the most trifling efforts at humour, failed not to create extreme delight, while Cleopatra's gally produced as loud acclamations as e're were uttered from the shores of Cydnus. We very much regretted to observe, that Miss Tree appeared to labour under indisposition,—the smiles which usually play'd around her cheeks had fled their sanctuary, and in their stead sat brooding melancholy; while the tones (which we were wont to listen to with such delight), seemed life-departing sighs from saintly lips. Her song of "*Should he upbraid,*" was left out, as was that Lady's verse in the finale. Sincerely as we regret the cause,—it was the duty of the Managers to make some intimation of it to the Audience. There were some persons in the Theatre extremely troublesome,—one was amusing himself by an imitation of the notes of some favorite bird; while the other, sang a stave of "*Garry Owen,*" as an accompaniment to a duet.

The Comedy of Errors is the chief attraction of this evening. This Play was very judiciously selected by the Managers, to introduce such improvements, as were likely to render it pleasing to the modern taste of theatrical admirers. And happy have been the introductions,—for in no piece is science more delightfully blended with the sweetest harmony. Many doubts reasonably exist, with regard to the alleged authorship of the Comedy of Errors, a mere perusal of which (by an individual but slightly acquainted with Shakspeare's style and excellences) will confirm. The plot of the play is beyond measure inconsistent, for, presuming that resemblances so exact as are stated to have been between the Dromios' and Antipholis' *should* have existed, the similarity of dress, is an incident most improbable. The play in some parts bears evident traces of its presumed great Masters' pen; but in the more general ones, is infinitely below his genius.

DRURY LANE.

We are promised a dramatic version of the new Novel of *The Pirate*, at this House, on Saturday next. It is amusing to see how the managerial caterers of our theatrical entertainments watch the issuing of these *northern* tales, and pounce on the proof-sheets smuggled out of the Printer's Office, then fly with them to some poor author with orders to cut out and string the dialogue, compress the characters and story, and bring the *denouement* to a proper dramatic form. *Mr. Composer* is next called on, and told that he must be pleased to *select* a few sheets of music,—a little *paint* is then directed to be applied to some *old* groves, rocks, and huts, and the *sea* ordered to be fresh darned; the dress-room is ransacked, and tailors made to devote day and night, altering and turning the old cloathes found there. "Oh day and night, *but this is wond rous strange!*" Well, in *a week* all must be ready for rehearsal, as in another week the Piece must be produced, for the cry is "the devil take the hindmost," so helter-skelter they all go to work,---the author scribbles and cuts,---the composer visits old music shops,---*Daub* flourishes his brush,---*Snip* holds erudite consultations with the acting Manager about *costume*, whilst he shakes off the dust from moth-eaten jerkins. At length the day is fixed for this effort of *genius* to see the light, and the Play-Bills announce the whole in the pompous terms---of "*new* music, scenery, machinery, dresses, and decorations,"---whilst rumour spreads with *prompting* correctness, that the *Author* is Mr. Hackquill the celebrated *putter-together* of sundry never-to-be-forgotten dramas!

It is but proper, however, to mention that we are informed on good authority, that Covent Garden Theatre does not participate in this post-haste rivalship about *The Pirate*, which we understand is confined to the *Minor* Theatres, and---and---it choakes us---to Drury.

It is delightful to those who relish *genuine* comic acting to witness Mr. Munden, Mr. Elliston, Mr. Harley, Mr. Knight, Mrs. Edwin, &c., all placed together in situations where their several admirable powers are called into action. *Secrets worth Knowing*, again afforded, last night, an opportunity of high entertainment to a respectable audience.

We recommend to our Readers who have not seen Miss Edmiston's performance of *Lady Macbeth*, to attend this Theatre to-night, and we think they may receive a degree of satisfaction in this part which has not been felt for a long period.

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Theatre Royal, Covent Garden.

This Evening will be acted Shakespeare's

Comedy of Errors.

Solinus, Duke of Ephesus, Mr. EGERTON. Ægeon, Mr. CHAPMAN.
Antipholis of Ephesus, Mr. DURUSET,
Antipholis of Syracuse. Mr. JONES Dromio of Epheus, Mr. FARREN.
Dromio of Syracuse, Mr. LISTON. Angelo, Mr. CLAREMONT.
Cleon, Mr. MEARS. Chares, Mr. JEFFERIES.
Dr. Pinch, Mr. BARNES Officer, Mr. KING. Balthazar Mr. TAYLOR
Cerimon, Mr. PYNE. Ctesiphon, Mr. J. ISACCS.
Abbess, Mrs. FAUCIT. Adriana, Miss STEPHENS,
Luciana, Miss M. TREE. Lesbia, Miss SHAW.
Hermia, Miss Green. Kitchen Wench, Mrs. Coates.

To conclude with, a New, Grand, and Comic Pantomime,

Harlequin & Mother Bunch;
Or, the Yellow Dwarf.

Characters in the Pantomine, and Succession of the Scenery.
THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES
King of the Gold Mines, (afterwards Harlequin) Mr. ELLAR.
Guinea Pig, (afterwards Harlequin's Lacquey) Mr. I. S. GRIMALDI.

THE SANDY DESERT,

In the midst of which grows the ORANGE TREE.
Mother Bunch (the Desert Fairy) Master LONGHURST.
Yellow Dwarf, (afterwards Clown) Mr. GRIMALDI.
The Princess All Fair, (afterwards Colombine) Miss E. DENNETT,
THE CHAMBER OF THE PRINCESS.
The Queen of Golcondo, (afterwards Pantaloon) Mr. BARNES.
THE NUPTIAL HALL.

THE CASTLE OF POLISHED STEEL.

The Garden of the Castle. The Sea Port of Golconda.
VIEW FROM MARGATE PIER. STEAM PACKET.
Billingsgate, London Bridge, and the Pool. A Street in London.
OUTSIDE OF WESTMINSTER HALL.
Inside of the Court of King's Bench. Blackheath, near London
JOHNNY GILPIN's HOUSE, CHEAPSIDE.
The Turnpike-House—Stamford-Hill—The Bell at Edmonton—The Rotunda of the Bank of England.
THE PALACE OF THE KING OF THE GOLD MINES.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

MACBETH.

Duncan, King of Scotland, Mr. POWELL,
Malcolm, Mr. BARNARD, Donalbain, Miss CARR
Macbeth, Mr. KEAN,
Macduff, Mr. COOPER,
Banquo, Mr. POPE, Lenox, Mr. THOMPSON,
Rosse, Mr. PENLEY, Fleance, Miss C. CARR,
Siward, Mr. BROMLEY, Seyton, Mr. WEBSTER,
Serjeant, Mr. VINING, Physician, Mr. MEREDITH
Murderers, Messrs. Willmott, Turnour.
Officers, Messrs. Howell, Read.
Lady Macbeth, Miss EDMISTON,
Gentlewoman, Mrs. BARNARD.
Hecate Mr FITZWILLIAM 1st Witch Mr. GATTIE
2nd Do. Mr. KNIGHT, 3rd Do. Mr. HARLEY

Singing Witches,—Messrs. RANDALL SHERIFF,
D. SMITH, ISAACS, Miss POVEY,
Mrs BLAND, Miss CUBITT, Miss COPELAND,
Mrs ORGER, Miss SMITHSON, Mrs HARLOWE,
Mesdms. Elison, Valancy, Moreland, Best, Webster, Willmott, Hill.

To conclude with the Entertainment of

The Review;

Or, the Wags of Windsor.

Mr. Deputy Bull, Mr. GATTIE.
Captain Beaugard, Mr. THOMPSON.
Dooney Macwolter, Mr. FITZWILLIAM.
John Lump, Mr. KNIGHT.
Caleb Quot'em, Mr. HARLEY.
Charles Wlliiams, Mr. BARNARD.
Dubbs, Mr. HUGHES.
Serjeant Higginbottom, Mr. WEBSTER.
Grace Gaylove, Mrs. ORGER Lucy, Mrs. BLAND
Phœbe Whitehorn, Miss CUBITT.
Maid, Miss PHILIPS.

On Saturday, will be produced a New Play (with music) called
THE PIRATE.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 58. Thursday, Jan. 10, 1822. Price 1d.

COVENT GARDEN.

THIS Theatre was last night extremely well attended, tho' *The Comedy of Errors* had fewer charms to attract the frequenters, than had *The Two Gentlemen of Verona* on the previous evening. As we were entering the House our eyes were assailed with the dolorous sight of an apologising bill; which stated, that Miss Tree had laboured under severe indisposition during her performance of the character of Julia on Tuesday evening, and, that tho' extremely desirous of sustaining the part for which she was announced for last night, she felt so unwell as to be incapable of doing so: Miss Love had accordingly kindly undertaken to perform in her stead. It was with much regret that we read this, tho' not without in some measure having anticipated it, for (as we stated in our number of yesterday) Miss Tree betrayed evident symptoms of severe indisposition during her performance on Tuesday evening.

Though to Miss Stephens' vocal powers we know not how to yield the full meed of approbation, of her talents as an *actress* we regret that we cannot speak so praisingly: and it is singular that a lady who is capable of conveying such varying, yet such powerful expressions, and of producing sensations on the various passions as strong as are effected by the influence of language or gesture, should seem so perfectly listless in describing (out of her peculiar sphere) the slightest shades of character. Adriana requires the talent of an actress to render her justly conspicuous, and such she was not yester-even. A very fine song in the fifth act (the words of which were not distinguishable) was encored, amidst a combination of sounds produced by applause, hisses, and vociferations of *shame shame*, the two latter arising from a feeling of consideration for Miss Stephens' unusual exertions. Miss Love played the part of Luciana with much credit. The Dromios of Messrs. Farren and Liston were inimitable, and produced the greatest delight. Mr. Duruset performed his Antipholis with much spirit; but we beg leave to point out to him an error which he committed in the denouement scene;—to produce (as it appeared) a certain effect, incompatible with propriety, upon being interrogated by his then unknown Father, he replied twice with all the flippancy and humour of a low Comedian "*I never saw*

You in my life till now,"—the tone of voice with which this was expressed, rather savoured of the fool than of the sensitive man, who addressed a prisoner on his path to execution.

DRURY LANE,

It is with great pleasure we state that this House, last night, presented a *profitable* aspect. The Pit was crammed full; the Galleries were equally so; and the Dress and First-Circle Boxes were numerously and genteely attended. The *attraction* (to the honour of this Audience be it said) was not founded on an idle affection for gaudy spectacle, but on a just taste for the superior drama, and a desire to witness the eminent talent displayed by *Mr. Kean* as Macbeth, and *Miss Edmiston* as Lady Macbeth. The former has been too often seen in that character to require much description of his manner of representing it. Wherever there is an opening for *deep* or *pointed* expression, there Mr. Kean succeeds most amply. Miss Edmiston has, as yet, only been seen in two characters,—*Jane Shore*, and *Lady Macbeth*: to these she has given a *truth* and *force* of delineation that stamps her a first-rate actress. Last night she performed the ambitious and remorseless Lady Macbeth with encreased effect, and received frequent ardent testimonies of approbation from the audience. She is an important acquisition to this Theatre, and cannot fail if her future characters are properly selected, to be a powerful assistant in drawing to this House the fashionable and judicious admirers of the Drama. Mr. Cooper acted *Macduff* with energy and correctness,—his voice appeared less, even than usual, at his command, in consequence of his late indisposition.

The laughable Farce of *The Review* followed. *Mr. Fitzwilliam* played the *Irishman*, but he has an *English* smack in his brogue which brings us as much to the recollection of cockneys, as of bog-trotters. Many hearty laughs rewarded *Mr. Knight* for his humourous representation of the Yorkshireman *John Lump*; and also *Mr. Harley* for his rattling *Caleb Quot'em*. The Audience went away in apparent high good humour, although there was *no Pantomime* nor *Procession!*

Many complaints having been made of the irregularity with which Subscribers have been served, we beg to state that those instances arose from the extensive number of persons who have recently sent orders, but such arrangements have been made, as will in future prevent recurrence of those inattentions.

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Theatre Royal, Covent Garden.

This Evening will be acted

THE EXILE.

Count Ulrick *(the Exile)* Mr. EGERTON,
Daran, Mr. YOUNG, Welzien, Mr. CONNOR,
Governor of Siberia. Mr. W. FARREN,
Baron Altradoff, Mr. MEADOWS,
Count Calmar, Mr. DURUSET,
The Patriarch, Mr. HUNT,
The Czarowitz, Master BODEN.
Rimski, Mr. COMER, Servitz, Mr. FAWCETT,
The Empress Elizabeth, Mrs. FAUCIT.
KatharineMrs. TENNANT, Sedona, Mrs. VINING
Alexina, Miss FOOTE,

To conclude with, a New, Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

Characters in the Pantomine, and Succession of the Scenery.
THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES
King of the Gold Mines, (afterwards Harlequin) Mr. ELLAR.
Guinea Pig, (afterwards Harlequin's Lacquey) Mr. I. S. GRIMALDI.
THE SANDY DESERT,
In the midst of which grows the ORANGE TREE.
Mother Bunch (the Desert Fairy) Master LONGHURST.
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The Princess All Fair, (afterwards Colombine) Miss E. DENNETT.
THE CHAMBER OF THE PRINCESS.
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The Turnpike-House—Stamford-Hill—The Bell at Edmonton—The Rotunda of the Bank of England.
THE PALACE OF THE KING OF THE GOLD MINES.

Theatre Royal, Drury Lane.

This Evening will be performed the Comedy of

SECRETS WORTH KNOWING;

Or, the Way to get Money.

Rostrum Mr. ELLISTON,
April, Mr. MUNDEN,
Egerton, Mr. COOPER, Nicholas, Mr. KNIGHT,
Plethora, Mr. HARLEY.
Greville, Mr. THOMPSON, Valet, Mr. VINING,
Undermine, Mr. GATTIE,
Butler, Mr. Turnour, Cook, Mr. Webster,
Coachman, Mr. Howell. Footman, Mr. Isaacs.
Mrs. Greville, Mrs. W. WEST, Sally Mrs EDWIN,
Rose Sydney, Madame VESTRIS.

After which

The Coronation.

A new Comic Song by Mr. Knight, entitled, "Dorothy Daisy; or, my Heart it goes bump whenever we meet!"

To conclude with the New Farce of

MONSIEUR TONSON.

The Principal Characters by

Mr. COOPER, Mr. BARNARD, Mr. FOOTE,
Mr. GATTIE, Mr. W. H. WILLIAMS,
Mr. MEREDITH, Mr. VINING, Mr. SMITH
Mr. WEBSTER, Mr. ISAACS,
Mrs. KNIGHT, Miss SMITHSON, and
Mrs. BLAND, *with a SONG.*

To-morrow, Othello, with No Song No Supper.
On Saturday, will be produced a New Play (with music) called
THE PIRATE.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 59. *Friday, Jan.* 11, 1822. *Price* 1*d*.

COVENT GARDEN.

We do not suppose that this establishment ever enjoyed a greater tide of prosperity, than that which at present marks its course. The Theatre was last night *excessively* full, even the *upper* tier of Boxes (or rather the *Second-Circle*) being more than half filled, and the Pit, Galleries, and the Dress and Second Boxes were at half-price completely so. The success of this season has been produced at (comparatively speaking) a most trifling expence,—*The Exile*, and *The Two Gentlemen of Verona*,—having been the foundations of it; which success, with the sum of ten thousand guineas received at the commencement of this campaign,—Five thousand from a Mr. Ball, of Portland-Place, and five thousand from Lady Holland, for the additional Private Boxes,—must make the treasury of this House in a most flourishing condition. Sincerely do we rejoice at this, though we would that our gratification was unalloyed; and notwithstanding the profuse manner in which Fortune has bestowed her favours, we would hint to the Managers, that she is at best but a fickle Goddess, nor will the same snares even entangle her,—of which the present ill success of Drury is a sufficient proof. Were the business conductors therefore to study their real *interest* (*duty* we will put out of the question, for that, like most virtues, is *admitted* by *all---followed* by *few*,) they would not satiate the public taste too much with their present exhibitions; but having, like able Generals, foraged their troops with much success, they should draw them from their quarters to more general ones, when dearth and the enemy approach.

Miss Foote, last night, resumed her professional duties, after an illness which had for some time deprived her of the power of sustaining her usual characters. Of her recovery of her looks it would be difficult to judge, as the lights and the paint which the performers are compelled to use render the colour artificial, but her acting admitted not of the supposition that her health was much impaired. Mr. Young performed with his usual success, and force, and was most warmly received.

We greatly regret that Miss TREE has not sufficiently recovered from her indisposition to support her character of Julia, in *The Two Gentlemen of Verona*, this evening, we would say we know not who could be endured as her substitute—but *Mrs. Boyle* is so adventurous as to attempt the part!

DRURY LANE.

LAST Night *Secrets Worth Knowing*, was performed with excellent effect, and was followed by *The Coronation*, and *Monsieur Tonson*.

This Evening *Othello* is acted. It is generally allowed to be one of Shakspear's happiest effusions: the character of the *Moor* is drawn with a masterly hand, and developed most naturally with the progress of the events originating in *Iago's* villainous deception. When urged by the latter to go in and avoid *Desdemona's* raised father and friends, his lofty spirit is briefly shewn in his reply:

> Not I: I must be found;
> My parts, my title, and my perfect soul,
> Shall manifest me rightly.——

Then his love for the *gentle Desdemona*, how forcibly is it expressed on their meeting, in these lines:

> I cannot speak enough of this content,
> It stops me here; it is too much of joy;
> And this,—and this,—*(kissing her)* the greatest discords be,
> That e'er our hearts shall make!

The openness of his own nature, made him prone to consider frankness of manner in others as the proof of virtuous sincerity,—yet when by *Iago's* arts he is tardily taught to doubt his wife's affection, his whole mind is perverted, the avenues to judgment are closed up, and in the madness of credulity superficial evidence leads to decision, conquers humanity without entirely eradicating his love, and makes him sacrifice the life of her he holds most dear:

> ——————— One more,—one more,—*(kissing Desdemona:)*
> Be thus when thou art dead, and I will kill thee,
> And love thee after;—one more, and this the last:
> So sweet was ne'er so fatal.——

Iago's character is likewise an inimitable portraiture. The utter extinction of every principle of virtue exhibited in his deep laid bloody scheme of rising by the downfal of all who stand in the way of his views, is artfully marked in every word he utters, whilst his purpose is concealed under the mask of friendship from those whom he pretends to serve. *Iago* is a part that requires much versatility of powers in the actor, in order to maintain the varying expressions that are called forth; and although, as a person of the drama he is detestable to the last degree, yet an able performer of the character, finds it does not lessen, but rather adds to the amount of applause he derives from the representation.

We have to acknowledge the receipt of a letter from "J. G." of Drury-Lane.

Theatre Royal, Covent Garden.

This Evening will be acted

Two Gentlemen of Verona.

Duke of Milan, M.. EGERTON.
Antonio, Mr. CHAPMAN, Proteus, Mr. ABBOTT,
Valentine, Mr. JONES, Sir Thurio, Mr. FARREN,
Sir Eglamour, Mr. HUNT Launce, Mr. LISTON
Speed, Mr. BLANCHARD,
Ubaldo, Mr. DURUSET, Carlos, Mr TAYLOR,
Julia, (first time) Mrs. BOYLE,
Sylvia, Miss HALLANDE,
Lucetta, Miss BEAUMONT.

To conclude with, a New, Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

Characters in the Pantomine, and Succession of the Scenery.
THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES
King of the Gold Mines, (afterwards Harlequin) Mr. ELLAR.
Guinea Pig, (afterwards Harlequin's Lacquey) Mr. I. S. GRIMALDI.
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THE CHAMBER OF THE PRINCESS.
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JOHNNY GILPIN's HOUSE, CHEAPSIDE.
The Turnpike-House—Stamford-Hill—The Bell at Edmonton—The Rotunda of the Bank of England.
THE PALACE OF THE KING OF THE GOLD MINES.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

OTHELLO.

Duke of Venice, Mr. FOOTE,
Brabantio Mr POWELL Gratiano Mr MEREDITH
Lodovico Mr. BROMLEY Montano Mr. BARNARD
Othello, Mr. KEAN,
Cassio, Mr. PENLEY, Roderigo, Mr. RUSSELL,
Iago, Mr. COOPER,
Leonardo, Mr. Sheriff, Julio, Mr. Dobbs,
Marco, Mr. Howell. Paulo, Mr Read,
Luca, Mr. Randall, Antonio, Mr. Webster,
Giovanni, Mr. Isaacs, Messenger, Mr. Willmott,
Desdemona, Mrs. W. WEST,
Emelia, Mrs. EGERTON,

To conclude with the Musical Entertainment of

No Song No Supper.

Frederick Mr. THOMPSON Crop, Mr. BARNAKD
Endless, Mr. HARLEY. Robin, Mr. LOVEDAY,
Thomas, Mr. W. H. WILLIAMS,
William, Mr. READ,
Dorothy, Mrs. BLAND, Louisa, Miss EDWARDS,
Nelly, Mrs. MARGERUM,
Margaretta, Miss POVEY.

To-morrow, Secrets worth Knowing. With Giovanni in London.

On Tuesday, will be produced a New Play (with music) called
THE PIRATE.

Printed by E. Thomas, Denmark Court, Exeter 'Change.
Published at the *Office of The Theatrical Observer*, 29, Exeter Street, Catheine Street, Strand; Sold also by C. Harris, 25, Bow Street; and by Chappell and Son, Royal Exchange. Persons desirous of having the Publication at an early hour every morning, will be served with it, by addressing an Order (post paid) to the Office.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 60. *Saturday, Jan.* 12, 1822. *Price* 1*d*

COVENT GARDEN.

ANOTHER numerous Audience attended this House, last Night, to see *The Two Gentlemen of Verona;* but one of of its charms was lost in the person of Miss M. TREE, whose interesting acting, and delightful singing, in the part of *Julia,* formed to most of the frequenters of this Theatre, a chief delight in witnessing its performance. This amiable and pleasing young lady will, we trust, be able to re-assume the character on its next representation, for whilst indisposition restrains her from appearing before the public, to remember her is to regret her absence. We, by no means, by a merited compliment paid to Miss TREE, would wish, unduly, to hurt the feelings of Mrs. BOYLE, who was her substitute last night. Yet the duty we owe to ourselves and our readers, compels us to state our opinion to be adverse to the latter lady's personation of *Julia;* and we were extremely sorry to see her put forward in a part for which we were previously convinced she was unfitted. That our sentiments were not singular, was clearly shewn by the coldness of her reception. Whatever Mrs. BOYLE can *hereafter* effect by study and practice, it is not a question that *at present* she is not calculated to make any impression on a London Audience. Miss HALLANDE seemed a little affected with a cold, as there was an unusual thickness in her voice. We have to mention a change of a Performer, which the play-bill very improperly neglected to announce. For our part we do not like *partiality,* and think it most unfair towards a *new* Performer suddenly thrust into a character for the first time, not to have a little of the Bill-Writer's aid, and if not mentioned in *large* letters, at least to have an introductory word or two about a *first appearance* in *small* letters. That sensible Actor from Newfoundland, who has hitherto played *Crab,* it grieves us to say from some cause to us unknown (perhaps from indisposition) did not perform, but his place was filled by a *Mongrel,* whose person, gait, and action, were by no means equal to the proper representation of a quiet, tractable, good-natured, and graceful dog. He made a perfectly *up-hill,* and silly part of *Crab,* as he was obliged to be *dragged* through every scene, and shewed as much *alarm* at the sword of the robber as if he expected to have a cut on the face.

DRURY LANE,

We are happy to state that this House had last Night, the benefit of a numerous and genteel Audience to see *Othello*,—the Galleries certainly were not full, but the Pit, Dress-Boxes, and First-Circle, were so. If success through the means of the legitimate drama secured us here from the invasion of Spectacle-pieces, and other *Minor* Theatre trash, we should give greater vent to our congratulations at the Manager's recent endeavour to make Comedy and Tragedy sufficiently attractive to answer the demands of his treasury. If Mr. Elliston were to increase the strength of his tragic company by two or three superior Performers to lighten the burthen that Mr. Kean labours under in supporting single-handed the interest of plays that require much talent in the secondary characters, he would, we think, soon find his advantage in thus adequately conveying the whole force and beauty of the Author.

In the Tragedy of last night, the indifferent sketch of *Iago* that Mr. Cooper gives, proves highly injurious to the general effect, and in some degree destroys the interest that should attach to the conduct of Othello; for if the art of the former is not displayed in a way to apparently justify the reliance of the latter, the Moor's frenzied jealousy is rendered apparently more the work of his own imagination, than of the designing villain. Mr. Cooper's expression, falls short of what his judgment directs. He is always respectable but seldom great,—and Iago is a character that requires wonderful power over features and voice, which Mr. Cooper does not possess. Mr. Russell should not attempt *Roderigo*,—and *Cassio* in Mr. Penley's hands is far from the man we took him for,—Mrs, West as the *gentle Desdemona*, looked and acted the part extremely well,—and Mrs. Egerton represented *Emelia* in a very forcible manner.

Of Mr. Kean's *Othello*, we have already spoken,—it is an admirable piece of acting. Much applause was bestowed on him, and the curtain fell amidst loud approbation.

Miss FANNY BRUNTON

Is engaged at Covent Garden Theatre, and will shortly make her first appearance in London, in the character of Juliet.

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Theatre Royal, Covent Garden.

This Evening will be acted

The Beggars' Opera.

Capt. Macheath, Miss HALLANDE. Peachum, Mr. BLANCHARD
Lockit, Mr. EMERY. Filch, Mr. COMER. Lucy, Mrs. LISTON
Polly, Miss STEPHENS, Mrs. Peachum, Mrs. DAVENPORT.

To which will be added a New Entertainment, called THE

Two Pages of Frederick the Great.

The characters the same as before.

To conclude with, a New, Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

Characters in the Pantomime, and Succession of the Scenery.
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King of the Gold Mines, (afterwards Harlequin) Mr. ELLAR.
Guinea Pig, (afterwards Harlequin's Lacquey) Mr. I. S. GRIMALDI.

THE SANDY DESERT,

In the midst of which grows the ORANGE TREE.

Mother Bunch (the Desert Fairy) Master LONGHURST.
Yellow Dwarf, (afterwards Clown) Mr. GRIMALDI.
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THE PALACE OF THE KING OF THE GOLD MINES

Theatre Royal, Drury Lane.

SECRETS WORTH KNOWING;

Or, the Way to get Money.

Rostrum Mr. ELLISTON,
April, Mr. MUNDEN,
Egerton, Mr. BARNARD Nicholas, Mr. KNIGHT
Plethora, Mr. HARLEY.
Greville, Mr. THOMPSON, Valet, Mr. VINING,
Undermine, Mr. GATTIE,
Butler, Mr. Turnour, Cook, Mr. Webster,
Coachman, Mr. Howell. Footman, Mr. Isaacs.
Mrs. Greville, Mrs. W. WEST, Sally Mrs EDWIN,
Rose Sydney, Madame VESTRIS.

To conclude with the Entertainment of

The Review;

Or, the Wags of Windsor.

Mr. Deputy Bull, Mr. GATTIE.
Captain Beaugard, Mr. THOMPSON.
Looney Mactwolter, Mr. FITZWILLIAM.
John Lump, Mr. KNIGHT.
Caleb Quot'em, Mr. HARLY.
Charles Wlliiams, Mr. BARNARD.
Dubbs, Mr. HUGHES.
Serjeant Higginbottom, Mr. WEBSTER.
Grace Gaylove, Mrs. ORGER Lucy, Mrs. BLAND
Phœbe Whitehorn, Miss CUBITT.
Maid, Miss PHILIPS.

On Monday, Macbeth. With the Review, or the Wags of Windsor.
On Tuesday, will be produced a New Play (with music) called *The Pirate*

THE

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AND

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"Nothing extenuate nor set down aught in malice."

No. 61. Monday, Jan. 14, 1822. Price 1d.

DRURY LANE,

Secrets Worth Knowing, and *The Review*, were performed on Saturday Evening to a good House: both pieces were excellently represented in their principal parts; but Mr. Thompson has found his way into each of them and our *ears* really revolt at the sounds he emits: of the *usefulness* of this gentleman to a *low-salary-loving Manager*, we may have our general ideas; but, in the name of that part of the public, who understand the difference between a field-preacher's tones and those of an educated Orator, and who prefer the latter, we protest against Mr. Thompson's introduction into parts for which he is disqualified by his *most peculiar* voice. We conceive him to be naturally fitted for a certain species of *low Irish* characters, in which the uncouth finishing of his periods would somewhat harmonize with the brogue. Indeed, the only character we ever saw him in with any thing like satisfaction, was that of *King Corney*, in the defunct piece *Giovanni in Ireland*—we espied something like *native* humor in his personation of his *most vulgar* Majesty. There is another gentleman at this Theatre whose *delivery* is of a most unhappy nature,—we mean Mr. Vining. He often puts us in pain least there should be an *abortion* under the very nose of *Glo'ster*, or *Macbeth*. Our object in making these remarks is not wantonly to hurt the feelings of either of these gentlemen, whom we personally respect, but to let them know wherein they fail to satisfy the Audience and bring disrepute on the Company to which they are attached. Our hope is, that they have the power, by study, to get rid of their highly defective elocution,—if they have not this ability, the frequenters of a Metropolitan Theatre are very unlikely to be satisfied.

COVENT GARDEN.

The entertainments at this House on Saturday Evening, drew a very numerous and fashionable Audience. The Pit and Galleries were crowded, and the Dress and Upper-Circles of Boxes were well filled. *The Beggars' Opera* was the chief performance of the evening.

It is not an agreeable task to criticize a *female's* performance of the character of *Macheath*, in-as-much as we have a consideration for the lady, whose delicacy has been wounded by the gross conduct of

avaricious and unfeeling Managers. The remarks which we consider it as incumbent upon us to make on this performance, we would willingly offer with the nicest regard to the sentiments of the individual who is selected for their subject, but towards *her* we direct not our censure but to the Managers, through whose means the Drama might assume its proper level; and who we regret to say, possess the power of influencing the public taste, and of degrading or directing it to dignified and manly objects—on them should censure fall. It is most cruel to expose a young actress in a character like Macheath; and, is only surpassed by the ridiculous inconsistency with which the Opera itself is deprived of some of its best scenes, lest delicacy should be wounded by the introduction of immodest women on the stage. *The Beggars' Opera* is not without its moral: by the incidents in the THREE acts the story of the piece is related and the moral conveyed; yet, by the foolish curtailment both story and moral are lost, and no more of the original preserved than affords an opportunity for a display of Macheath's character as inaffective as it is indelicate. It may be thought fastidious were we to object to a female assuming the male attire in the course of the plot, but it is a different thing for her to personate a male character, and *that* a dissolute *highwayman*, demanding a profligate portraiture quite at variance with that sense of delicacy which forms the chief charm of the softer sex. Every effort of the Managers thus to sacrifice the private feelings and best interests of the profession for their particular advantage, should be resisted by the Performers, and by the Public, as an insult to both.

ITALIAN OPERA HOUSE.

ON Saturday Night this Theatre was opened for the season with the Opera of "*NOZZE DI FIGARO*," and a New Ballet, entitled "*PANDORE*," produced by MONSIEUR ANATOLE, whose arrangement and execution were very creditable to his talents in this line. In the Opera, a SIGNORA CARADORI represented the Page, "being her first appearance on any stage." She is above the middle size, and possesses pleasing features, with a sweet voice of considerable power. Several *encores* testified the approbation of a brilliant Audience. The House has not been altered materially since last season.

The talents of the Company selected by Mr. EBERS, for the present campaign, are said to be of a description meriting success.

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Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

MACBETH.

Duncan, King of Scotland, Mr. POWELL,
colm, Mr. BARNARD, Donalbain, Miss CARR
Macbeth, Mr. KEAN.
Macduff, Mr. COOPER,
Banquo, Mr. POPE, Lenox, Mr. THOMPSON,
Rosse, Mr. PENLEY, Fleance, Miss C. CARR,
ward, Mr. BROMLEY, Seyton, Mr. WEBSTER,
erjeant, Mr. VINING, Physician, Mr. MEREDITH
Murderers, Messrs. Willmott, Turnour.
Officers, Messrs. Howell, Read.
Lady Macbeth, Miss EDMISTON,
Gentlewoman, Mrs. BARNARD.
ecate Mr FITZWILLIAM 1st Witch Mr. GATTIE
2nd Do. Mr. KNIGHT, 3rd Do. Mr. HARLEY
Singing Witches,—Messrs. RANDALL SHERIFF,
D. SMITH, ISAACS, Miss POVEY.
Mrs BLAND, Miss CUBITT, Miss COPELAND,
Mrs ORGER, Miss SMITHSON, Mrs HARLOWE,
esdms. Elison, Valancy, Moreland, Best, Webster, Willmott, Hill.

To conclude with the Entertainment of

The Review;

Or, the Wags of Windsor.

Mr. Deputy Bull, Mr. GATTIE.
Captain Beaugard, Mr. THOMPSON.
Looney Mactwolter, Mr. FITZWILLIAM.
John Lump, Mr. KNIGHT.
Caleb Quot'em, Mr. HARLEY.
Charles Williams, Mr. BARNARD.
Dubbs, Mr. HUGHES.
Serjeant Higginbottom, Mr. WEBSTER.
ace Gayloye, Mrs. ORGER Lucy, Mrs. BLAND
Phœbe Whitehorn, Miss CUBITT.
Maid, Miss PHILIPS.

Theatre Royal, Covent Garden.

This Evening will be acted

THE EXILE.

Count Ulrick *(the Exile)* Mr. EGERTON,
Daran, Mr. YOUNG, Welzien, Mr. CONNOR.
Governor of Siberia, Mr. W. FARREN,
Baron Altradoff, Mr. MEADOWS,
Count Calmar, Mr. DURUSET,
The Patriarch, Mr. HUNT.
The Czarowitz, Master BODEN,
Rimski, Mr. COMER, Servitz, Mr. FAWCETT
The Empress Elizabeth, Mrs. FAUCIT,
KatharineMrs. TENNANT, Sedona, Mrs. VINING
Alexina, Miss FOOTE,

To conclude with, a New, Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

Characters in the Pantomine, and Succession of the Scenery.
THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES.
King of the Gold Mines, (afterwards Harlequin) Mr. ELLAR.
Guinea Pig, (afterwards Harlequin's Lacquey) Mr. I. S. GRIMALDI.
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No. 62. Tuesday, Jan. 15, 1822. Price 1d.

DRURY LANE,

It is with sincere satisfaction we mention that this Theatre, last night, overflowed in the Pit and Galleries, whilst the Dress Boxes and First-Circle were quite full, and the Upper-Circle about half so. We should not testify the slightest pleasure on the occasion had we nothing to state as the cause of this excellent attendance save *Melo-Drame* and *Processions;* but when *Macbeth,* one of Shakspeare's best plays, and *The Review,* one of our most agreeable old Farces, were the sources of attraction, it becomes us as lovers of rational entertainment to testify our gratified feelings at success produced by such means.

Mr. Kean's personation of *Macbeth* is certainly on the whole a masterly effort—he brings so much of *mind* into play, that an *English* Audience, who are generally gifted with a considerable portion of sound sense, are almost continually under the influence of his intellect, and are ready to acknowledge every forcible impression with something like enthusiasm. Yet we perceive great defects in his style. There are at times modulations of his voice by no means in unison with the sentiments he is delivering; and often he has a redundancy of action,—but where shall we find perfection in any representation of the variegated impulses of some beings, whose weaknesses and vigour combined, cast so many lights and shades of character around, that to pourtray them *all* with absolute truth, is almost beyond the ability of any histrionic artist: Garrick had defects,—but shall we on that account deny him the distinction universally bestowed on him, of being the greatest actor the British stage ever beheld?

Miss Edmiston, who performed *Lady Macbeth,* is in our opinion fully established as the ablest *tragic* actress we now possess. We assert that had she the *figure* of Mrs. Siddons, and a little more

strength of voice, the powerful personifier of the stern passions of her sex, might, in her retirement, tremble for the memory of her fame. But as it is, Miss EDMISTON is on her way to partake with the celebrated recluse, in the highest honors of her profession, when time or circumstances shall at some, we trust, distant period, induce her to quit the stage. She met with the warmest applause for her excellent representation last night, which, with the general effect of the tragedy, may suggest to the Manager the propriety of affording further opportunities for those to witness it who have not yet had that pleasure.

Mr. COOPER, although rather *sonorous* in some parts of his delivery as *Macduff*, acted well, and received just applause.

The PIRATE, a New Piece (with music) founded on the Northern Novellist's piece of that name, is to be acted to-night. We should conceive from the *Dramatis Personæ*, that the lighter parts of the story are to be considerably curtailed to preserve the *seriousness* of the main plot.

COVENT GARDEN.

THIS House was last night, (as it has usually been for the last three weeks) extremely full. Mr. YOUNG acted in *The* EXILE with more than his usual energy, and in many parts the beautiful intonations of his voice, occasioned the delivery of some passages to strike their mark—the heart, with truest aim. Mr. FAWCETT sang his disgusting song of *Young Lobski* with some humor, and was most vehemently encored in it,—so much for the delicacy of the times, when such ribaldry creates attention and delight. What a pity it is that Mr. HUNT cannot divest his delivery of speech of the barking, and sing-song monotony which are peculiar to it: this gentleman has a good figure and face,—the tones of his voice are not bad, but are such as might be much improved were he to devote a little attention to the cultivation of flexibility, and the correction of the peculiarities which now mark them.

To-morrow, *The Two Gentlemen of Verona*, Julia, Miss M. Tree, (who is recovered from her late indisposition.)

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Theatre Royal, Drury Lane.

This Evening will be performed a New Serious Play (with music) called

THE PIRATE.

The Music, chiefly by Mr. T. Cooke.

Principal Characters by

Mr. COOPER, Mr. PENLEY,
Mr. POPE, Mr. MUNDEN, Mr. LOVEDAY,
Mr. GATTIE, Mr. HARLEY,
Mr. SMITH, Mr. FOOTE, Mr. VINING.

Messrs. Dobbs, Read, Taylor, Willmott, Webster, Howell, D. Smith, Randall, Sheriff, Isaacs, Turnour, Seymour, Guisso, Hope, Guischard, Rames, Morris, Goodson, Goodson, jun. &c.

Madame VESTRIS, Miss CUBITT,
Mrs. BLAND, Miss POVEY, Miss TREE,
and Mrs. W. WEST.

Messdms. Barnard, Margerum, Hill, Webster, Philips, Edwards, Cooper, Willmott, Mallard, Taylor, Smith, Best, Tokely, Valancy, &c.

To conclude with the Farce of

Modern Antiques;

Or, The Merry Mourners.

Cockletop, Mr. MUNDEN, Frank, Mr. W. H. WILLIAMS.
Hearty, Mr. MEREDITH, Joey, Mr. KNIGHT,
Napkin, Mr. HUGHES, Thomas, Mr. Willmott, John, Mr. Webster,
Mrs. Cockletop, Mrs. EDWIN, Mrs. Camomile, Mrs. ORGER,
Belinda, Miss PHILIPS, Flounce, Mrs. MARGERUM,
Betty, Miss COOPER, Nan, Mrs. HARLOWE.

Theatre Royal, Covent Garden

This Evening will be performed the Opera of

Rob Roy Macgregor.

Sir Frederick Vernon, Mr. EGERTON,
Rashleigh Osbaldistone, Mr. ABBOTT,
Francis Osbaldistone, Mr. DURUSET,
Owen, Mr. BLANCHARD,
Capt. Thornton, Mr. CONNOR,
Roy Roy Macgregor Campbell, Mr. MACREADY,
Dougal, Mr. EMERY, Macstuart, Mr. COMER,
Baillie Nichol Jarvie, Mr. LISTON,
Diana Vernon, Miss STEPHENS,
Martha, Miss E. GREEN,
Helen Macgregor, Mr. FAUCIT.

To conclude with, a New, Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

Characters in the Pantomine, and Succession of the Scenery.

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No. 63. *Wednesday, Jan.* 16, 1822. *Price* 1*d.*

DRURY LANE,

THE New serious Drama entitled *The PIRATE*, which was produced, last night for the first time, is, as we have before mentioned, taken from the Novel of that name. The Author of the latter has produced in this instance a work somewhat similar in its leading features to several of his other Novels. He takes the *history* and *topography* of a country, and intent on drawing a picture of its public events, or manners and customs of a particular period, combined with a description of its scenery, he contrives a *story* that shall exhibit and illustrate each. It has happened that in some of his attempts of this kind, he has raised a considerable interest in the characters and events he has developed, and in these have been excellent materials for a dramatic structure on the same bases. We cannot, however, admit the *Pirate* to be of this description. Its principal charm lies in the delineation of character by artful, and sometimes delicate touches, whilst the incidents have little that is bold or new. The story is not of a nature that can be made prominent and effective without much detail; which always proves a clog on the moving business of the stage.

Thus *The Pirate,* dramatised as it has been with considerable fidelity and scenic talent, and aided by the charms of sweet music, and beautiful and appropriate scenery, and represented on the whole in an admirable manner, yet does it not stand clear and correct before our imagination, nor yield us any thing approaching that satisfaction and delight which the minute descriptions in the original afford. Those who have read the Novel will hardly be pleased at the parts that are omitted; and those who have not, will find some difficulty in comprehending the plot. We shall not attempt to give a lengthened statement of it. The drama commences with the saving of *Cleveland* (the Pirate) by *Mordaunt Merton,*—the former then visits *The Udaller* to obtain restitution of his plundered property,—the loves of *Minna* and *Brenda* the

Udaller's daughters, are then made apparent,—the former for *Cleveland*,—the latter for *Mordaunt*, who severally return their affection. *Norna*, a mystic being, who hovers around the lovers, instigates *Mordaunt* to suspect the motives of ***Cleveland***—a coldness between the youths ensues, and at length reaches to mutual defiance,—they fight, Mordaunt is wounded, cured by Norna, and finally follows with her to Kirkwall, whither Cleveland has gone to meet a vessel he has discovered to be his consort, and whither also *The Udaller* and his daughters, and Mordaunt's Father the recluse of Sumburgh have also proceeded to. Here after contending schemes amongst the pirates interviews between the lovers and Norna, Cleveland, and the father of Mordaunt,—then the capture of the Rovers,—the destruction of their vessel,—the discovery of Cleveland being the son of Norna,—and now a pardoned Rover, and next a forgiven suitor of the fair Minna,—here after these events the curtain drops over the prospect of happiness thus shed around. The Piece was much applauded throughout, but towards the conclusion some opposition shewed itself, but we think the great majority was in favor of its repetition, which was accordingly announced.

We regretted that it had not been possible to have included the *Agriculturist*, *Mr. Yellowley*, and his economical sister *Miss Baby*. Considerable humor might have been thrown into their parts which would have materially relieved the *sombre* cast of the Piece.

The House was crowded in every part except the Second-Circle of Boxes, and the Galleries.

We shall speak of the Performers, &c. in our next Number.

COVENT GARDEN.

The Opera of *Rob Roy Macgregor*, was performed, last night, to a numerous audience. Miss STEPHENS as *Diana Vernon*, and Mr. MACREADY as *Rob*, met with great applause.

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Theatre Royal, Covent Garden.

This Evening will be performed the

Two Gentlemen of Verona.

Duke of Milan, M.. EGERTON.
Antonio, Mr. CHAPMAN, Proteus, Mr. ABBOTT,
Valentine, Mr. JONES, Sir Thurio, Mr. FARREN,
Sir Eglamour, Mr. HUNT, Launce, Mr. LISTON
Speed, Mr. BLANCHARD,
Ubaldo, Mr. DURUSET, Carlos, Mr. TAYLOR,
Julia, Miss M. TREE,
Sylvia, Miss HALLANDE,
Lucetta, Miss BEAUMONT.

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

Characters in the Pantomime, and Succession of the Scenery.
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Mr. GATTIE, Mr. HARLEY,
Mr. SMITH, Mr. FOOTE, Mr. VINING.

Messrs. Dobbs, Read, Taylor, Willmott, Webster, Howell, D. Smith, Randall, Sheriff, Isaacs, Turnour, Seymour, Guisso, Hope, Guischard, Rames, Morris, Goodson, Goodson, jun. &c.

Madame VESTRIS, Miss CUBITT,
Mrs. BLAND, Miss POVEY, Miss TREE,
and Mrs. W. WEST.

Messdms. Barnard, Margerum, Hill, Webster, Philips, Edwards, Cooper, Willmott, Mallard, Taylor Smith, Best, Tokely, Valancy, &c.

To conclude with the Farce of The

Prisoner at Large.

Lord Eamond, Mr. BARNARD, Count Fripon, Mr. GATTIE,
Old Dowdle, Mr. MUNDEN,
Jack Connor, Mr. RUSSELL, Muns, Mr. KNIGHT,
Frill, Mr. VINING. Father Frank, Mr. DOBBS,
Tough, Mr. MEREDITH.
Adelaide, Miss SMITHSON. Rachael, Mrs. ORGER,
Mary, Mrs. HARLOWE.

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No. 64. Thursday, Jan. 17, 1822. Price 1d.

DRURY LANE,

The PIRATE, was represented last night to a by no means full House, It went off somewhat better than on the first evening, and received considerable applause, but not unmixed with slight opposition. We are sorry that it has been dramatised in so *serious* a manner; for the Poet *Halcro*, with all his admiration of "*the glorious John*," and the Thespian *Lieutenant Bunce*, with all his stage-struck-seaman-like bustle, could not elevate us for an instant from the dismal depths we were plunged into by the melancholy *Norna*, the gloomy-faced *Mertoun*, and the contentions, perplexities and sorrows of the lovers. Had *Mr. Triptolemus Yellowley*, and his sister been humorously introduced, and personated ably, a certain vivacity would have been created highly in favor of the piece,—but we must now take it as it is. Mr. LOVEDAY had but little to do as the hearty blunt old *Magnus*. Mr. POPE was the elder *Mertoun*; it is never without a smile that we behold his expression of extreme grief; it looks so like that of a well whipped school-boy. Mr. COOPER acted the *Pirate* with good effect. Mr. PENLEY also, did ample justice to his part; and *looked* young Mordaunt admirably. But, Mr, MUNDEN; why did we find *you* representing the Pedlar *Snaelesfoot*? was it to be expected that out of your private stock of humor you could afford to *lend* a trifle to the *troaking body*, as he had so little of that commodity about him? well—you were generous enough to afford him more than he deserved, and we, on whose account you chiefly opened your laugh-creating resources. are your debtors. Yet, we cannot but think you might have distributed your treasures to better purpose than in endeavouring to produce a grin at your indifferent-good Scotch which very few of your friends comprehended. Mr. HARLEY as *Jack Bunce*, was almost launched on his proper element—*bustle*; but the tide of the piece would not float him long enough to attempt a jolly cruise of fun. *Halcro*, by Mr. GATTIE, so completely brought Cheapside to our imagination, that we could never suppose him connected with the wild rocks of Zetland, and the Muses. Mrs. W. WEST gave to the dramatic *Norna* the gentle attributes denied her in the Novel: but when she had to express violent feelings, her voice failed to give the powerful impression demanded by the words. *Minna* by MADAME VESTRIS, and *Brenda* by Miss CUBITT, sang their songs with much taste and skill

COVENT GARDEN.

The Two Gentlemen of Verona, and the *Pantomime* drew a very numerous Audience to this Theatre last Night. The Pit was full,—the Galleries nearly so,—the Dress Boxes respectably attended,—and the other Circles rather indifferently so,

Mr. Jones was very deficient in the words of his character. Mr. Blanchard performed the part of *Speed* with his usual success: and we noticed with much pleasure in the last scene but one of the fourth act, an attention to the lighter shades, which denoted the *Master*---On being surrounded by the Robbers, Speed labours under the greatest fear, and, with much vehemency entreats Sir Valentine to accept their offer of electing him as their Captain; on his doing which, the timid servant instantly became the courageous comrade, and Mr. B giving the full effect to this, after a few minutes of examination, changed the cock of his hat to that assumed by the Banditti, and in other respects evinced a desire to imitate their manners and habits. These are but trifles, yet these trifles pourtray the mind of the Actor; and as we are often severe when we perceive "*trifling*" encroachments upon the propriety of the stage, we are alike ready to notice every treat of talent and study. We must congratulate *Mr. Mongrel* on his improvement in the character of *Crab*; his knowledge of the stage, and confidence, during his performance, have very much increased since his debut, and he seemed to have imbibed a very favorable idea of the passing events, as on the wag of his tail being referred to for an answer to a question, with much precosity of talent, he gave the unexpected reply to the great amusement of Messrs. Liston and Blanchard.

A Man in the *Basket* (as it is termed) by conversing loudly, disturbed those about him, and was mildly requested by a Gentleman to lower his tone; but he replied, by observing, that he supposed the person who addressed him was some Shop Boy or other: on the question being put to him of—who *he* was,—he answered, a *Gentleman*,—but this statement not perfectly agreeing with his conduct in the estimation of his opponent, the latter told him so: a few words now passed—cards were exchanged, and the bully with a great deal of sang froid concluded the altercation by stating---*that he would shoot him tomorrow*; this created a hearty laugh from all around.

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Theatre Royal, Drury Lane.

This Evening will be performed a New Serious Play (with music) called

THE PIRATE.

The Music, chiefly by Mr. T. Cooke.

Principal Characters by

Mr COOPER. Mr. PENLEY,
Mr. POPE. Mr. MUNDEN, Mr. LOVEDAY,
Mr. GATTIE, Mr. HARLEY,
Mr. SMITH, Mr. FOOTE, Mr. VINING.

Messrs. Dobbs, Read, Taylor, Willmott, Webster, Howell, D. Smith, Randall, Sheriff, Isaacs, Turnour, Seymour, Guisso, Hope, Guischard, Rames, Morris, Goodson, Goodson, jun. &c.

Madame VESTRIS, Miss CUBITT,
Mrs. BLAND, Miss POVEY, Miss TREE,
and Mrs. W. WEST.

Messdms. Barnard, Margerum, Hill, Webster, Philips, Edwards, Cooper, Willmott, Mallard, Taylor, Smith, Best, Tokely, Valancy, &c.

After which, the Comedy of

Three Weeks after Marriage.

Sir Charles Racket, Mr. ELLISTON,
Drugget, Mr. MUNDEN.
Lady Racket. Mrs. EDWIN,
Mrs. Drugget, Mrs. HARLOWE, Dimity, Mrs. ORGER,

To conclude with (100th time)

The Coronation.

Theatre Royal, Covent Garden.

This Evening will be performed

THE EXILE.

Count Ulrick *(the Exile)* Mr. EGERTON,
Daran, Mr. YOUNG, Welzien, Mr. CONNOR.
Governor of Siberia, Mr. W. FARREN,
Baron Altradoff, Mr. MEADOWS,
Count Calmar, Mr. DURUSET,
The Patriarch, Mr. HUNT,
The Czarowitz, Master BODEN,
Rimski, Mr. COMER, Servitz, Mr. FAWCETT,
The Empress Elizabeth, Mrs. FAUCIT,
KatharineMrs. TENNANT, Sedona, Mrs. VINING
Alexina, Miss FOOTE,

To conclude with, a Grand and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

Characters in the Pantomine, and Succession of the Scenery.
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No. 65. Friday, Jan. 18, 1822. Price 1d

DRURY LANE.

The PIRATE, was again acted, last night, under pretty nearly the same circumstances as on the previous evening, except that Mr. FITZWILLIAM took the burthensome *pack* off Mr. MUNDEN's shoulders, and appeared as the *Pedlar*, which he represented tolerably well; only that as his *Irish* tongue is a good deal mixed with an *English* smack, so is his *Scotch* with both. This change was no more than we expected. The fact is, we believe, that the part of *Snakesfoot* was forced on Mr. MUNDEN: by *forced* we mean, that his good nature induced him to yield to the solicitations that he would accept the character, it being urged that the potency of his name for a night or two, would tend much towards establishing the piece in the public favor. Accordingly Mr. MUNDEN has played *Bait*, and shoals have been caught, He now thinks he has done his duty, and leaves *The Pirate* to the favoring gale.

We take this opportunity of making known to the Manager that his Theatre is attended with some serious inconveniences to the Audience. Every one whose olfactory nerves are not destroyed, must be conscious of the unpleasant smell in the upper part of the House arising from the *Gas*. But the evil is not confined to the smell,—the *colour* of the light emitted casts a ghost-like tinge over the *human countenance divine*, and many a fair lady is deprived of the due influence of her charms. A different cause of complaint exists in the state of the backs of some of the Boxes; the paint or green wash comes off, and leaves on the coats of those who recline there a palpable mark. We have had sundry garments thus sent to Monmouth-Street before their time.

COVENT GARDEN.

FOLLY still spreads her silken net o'er time-borne Taste, and smiles in wantonness at her vain struggles to regain lost liberty and rule. *The EXILE*, and the *PANTOMIME*, again drew a crowded Audience, last night, who warmly testified the gratification which the *merits* of the entertainments gave them. The Performers made their usual exertions, and received their proportionate rewards. A qualification of our first observation, we must make in reference to Miss FOOTE, and Mrs. FAWCIT. The former lady elicited by her acting of the part of *Elizabeth*, a higher sentiment of delight than we had on previous occasions experienced,—'twas one, which flew from the sensation of *interest*, and lit up that of deeper feeling,—her countenance and expressions on hearing her Fathers' pardon, produced a considerable and just effect. Mrs. FAWCIT has many requisites for a *respectable* actress, but often endeavours to exceed those acquirements, and soar into a sphere above her powers to support: without particularly applying this general observation to so inferior a character as the Empress Elizabeth, the defects we point out are, even in it, sufficiently pourtrayed to render them conspicuous, We beg to remind this lady that it is not requisite for a *Tyrrell* to be inspired with—or to display, the sentiments and powers of a *Richard*, and "*that any thing so overdone or come tardy off," is from the purpose of acting*.—To make a character *as* prominent as is consistent with *itself*, its *situation*, and the *circumstances* of the *piece*, displays the *true* capabilities for the profession. A Gentleman between the acts amused (or rather *annoyed*) the Audience by an indifferent execution of a tune on the pandean pipes.

TO CORRESPONDENTS.

The *Present* offered by F. G., is indignantly refused. His "*friend*" we are convinced is too much a man of honor to desire to reach the temple of fame by so *dirty* a road.

We are not inclined to *deviate*, Mr. "FINGER-POST."

T. Q.'s favor we would insert,—but our pages are almost too confined to admit epistles that are not absolutely called for by circumstances.

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Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

MACBETH.

Duncan, King of Scotland, Mr. POWELL,
Malcolm, Mr. BARNARD, Donalbain, Miss CARR
Macbeth, Mr. KEAN,
Macduff, Mr. COOPER,
Banquo, Mr. POPE, Lenox, Mr. THOMPSON,
Rosse, Mr. PENLEY, Fleance, Miss C. CARR.
Siward, Mr. BROMLEY, Seyton, Mr. WEBSTER,
Serjeant, Mr. VINING, Physician, Mr. MEREDITH
Murderers, Messrs. Willmott, Turnour.
Officers, Messrs. Howell, Read.

Lady Macbeth, Miss EDMISTON,
Gentlewoman, Mrs. BARNARD.

Hecate Mr FITZWILLIAM 1st Witch Mr. GATTIE
2nd Do. Mr. KNIGHT, 3rd Do. Mr. HARLEY

Singing Witches,—Messrs. RANDALL SHERIFF,
D. SMITH, ISAACS, Miss POVEY.
Mrs BLAND, Miss CUBITT, Miss COPELAND,
Mrs ORGER, Miss SMITHSON, Mrs HARLOWE,
Mesdms. Elison, Valancy, Moreland, Best, Webster, Willmott, Hill.

To conclude with the Farce of

Monsieur Tonson.

Mr. COOPER, Mr. BARNARD, Mr. FOOTE,
Mr. GATTIE, Mr. W. H. WILLIAMS,
Mr. MEREDITH, Mr. VINING, Mr. ISAACS
Mr. DOBBS, Mr. READ, Mr. SMITH.

Mrs. KNIGHT, Miss SMITHSON,
And Mrs. BLAND, with a Song.

Theatre Royal, Covent Garden.

This Evening will be performed

The Beggars' Opera.

Capt. Macheath, Miss HALLANDE. Peachum, Mr. BLANCHARD,
Lockit, Mr. EMERY. Filch, Mr. COMER.
Mat o'the Mint, Mr. TAYLOR. Lucy, Mrs. LISTON.
Polly, Miss STEPHENS, Mrs. Peachum, Mrs. DAVENPORT.

To which will be added a New Entertainment, called THE

Two Pages of Frederick the Great.

The characters the same as before.

To conclude with, a Grand and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

Characters in the Pantomine, and Succession of the Scenery.
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No. 66. Saturday, Jan. 19, 1822. Price 1d

DRURY LANE,

The attendance here, last night, to see *Macbeth*, was very respectable. The Pit and Dress Boxes were quite full,—the other parts of the House rather thin, Mr. Kean as *Macbeth*, and Miss Edmistone as *Lady Macbeth*, both acted with uncommon energy and effect, and received great applause, Mr. Cooper as *Macduff*, delivered many of his passages with proper force and correctness; but it is unfortunate that he should so often destroy the favorable impressions he makes, by an over-exertion of his lungs. His voice and manner are almost ludicrously energetic in the exclamation,—

"*He* has no children ———"

which, by the bye, we think he erroneously applies to *Malcolm* instead of *Macbeth*. Mr. Cooper bellowed this out with his utmost power, at the same time pointing to *Malcolm*, as much as to say,—"*He* cannot enter into my feelings at the murder of my little ones, for *he* has no children." Surely, this is wrong,—Shakspeare could not mean it thus. Is Malcolm, who offers words of comfort to Macduff, deserving of reproof for doing so? In our opinion Macduff alludes to Macbeth. That his thoughts were turned towards the bloody tyrant, in the same speech, is evident—

"He has no children,—All my pretty ones!
Did you say all?—*Oh Hell-Kite!*—All!

Macbeth is the Hell-Kite, who, Childless himself, hath no touch of symppathy for a parent's feelings.

We gave no weight to the circumstance of Macbeth having had children, as is intimated by Lady Macbeth's words "*I have given suck*,"—that he had any *living* at the time of the story of the Play, does not appear.

COVENT GARDEN.

The Performances at this Theatre still continue to attract very numerous Audiences; and that, assembled last night, might vie in numbers with those on any previous one. It were needless to offer any observation on the chief performance of the evening,—Miss Stephens' *Polly*: it is altogether as strictly within the limits of the most refined

taste, as it is beyond the influence of detracting criticism. Mr. EMERY's *Lockit*, is an admirable piece of acting. This gentleman with an inexhaustable fund of ripest humour, pourtrays it in a style so purely natural, and without the apparent aids of art or trick, that it seems indigenous to the parent stock from which it springs. *Peachum* and *Mrs. Peachum*, were sustained with infinite force by Mr. BLANCHARD, and Mrs. DAVENPORT.

The Two PAGES OF FREDERICK THE GREAT, followed the Opera and excited much attention and amusement. Mr. FAWCET as *Phelps*, was excessively humorous and turned the page of recollection's volume to a leaf far back. Mrs, GIBBS both in manner and appearance, was a fair object for jealousy to fix its mask upon. Mr. W. FARREN'S, *Frederick* is as admirable a piece of acting as we have for some time witnessed. One of the Gods (*Mars* we presume) amused himself between the acts, by imitating the shrill notes of a *Cock*.

THE ITALIAN OPERA HOUSE.

This Evening will be performed Mozart's Opera, entitled

LE NOZZE DI FIGARO,

Principal Performers—Madame Camporese, Madame Ronzi de Begnis, Signora Caradori, (her third appearance on any stage,) Signor Angrisani, Signor Placci, Signor Rigbi, Signora Graziani, Signor Di Giovanni, and Signor Ambrogetti.

End of the first act of the Opera,

A NEW DIVERTISSEMENT.

In which M. Barre, and Madlle Maria Mercandotti, (first dancers from the Royal Academy of Music at Paris, will make their first appearance in this country.)

After the Opera will be produced (for the third time) composed by Mons. Anatole, a New Ballet, with New Scenery, Dresses, Decorations, &c., entitled.

PANDORE.

Principal Dancers—Mons. Barre, Madlle. Maria Mercandotti, Mons. Anatole, Madame Anatole, Madlle. Roland, Madlle. Perceval, (first dancers from the Royal Academy of Music at Paris, and their third appearance in this country,) Mons. Albert, Madlle. de Varennes, Mons. Boilgerard, Mons. Le Blond, Madlle. Volet, Madlle. Gosselin, Madlle. Hullin, &c.

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Theatre Royal, Covent Garden.

This Evening will be acted *The*

Two Gentlemen of Verona.

Duke of Milan, M.. EGERTON.
Antonio, Mr. CHAPMAN, Proteus, Mr. ABBOTT,
Valentine, Mr. JONES, Sir Thurio, Mr. FARREN,
Sir Eglamour, Mr. HUNT, Launce, Mr. LISTON
Speed, Mr. BLANCHARD,
Ubaldo, Mr. DURUSET, Carlos, Mr. TAYLOR,
Julia, Miss M. TREE.
Sylvia, Miss HALLANDE.
Lucetta, Miss BEAUMONT.

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

Characters in the Pantomine, and Succession of the Scenery.
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Theatre Royal, Drury Lane.

This Evening will be performed a New Serious Play called (with music)

THE PIRATE,

The Music, chiefly by Mr. T. Cooke.

Principal Characters by
Mr. COOPER. Mr. PENLEY,
Mr. POPE, Mr. FITZWILLIAM, Mr. LOVEDAY,
Mr. GATTIE, Mr. HARLEY,
Mr. SMITH, Mr. FOOTE, Mr. VINING.

Messrs. Dobbs, Read, Taylor, Willmott, Webster, Howell, D. Smith, Randall, Sheriff, Isaacs, Turnour, Seymour, Guisso, Hope, Guischard, Rames, Morris, Goodson, Goodson, jun. &c.

Madame VESTRIS, Miss CUBITT,
Mrs. BLAND, Miss POVEY, Miss TREE,
and Mrs. W. WEST.

Messdms. Barnard, Margerum, Hill, Webster, Philips, Edwards, Cooper, Willmott, Mallard, Taylor, Smith, Best, Tokely, Valancy, &c.

To conclude with the Entertainment of

The Review;

Or, the Ways of Windsor.

Mr. Deputy Bull, Mr. GATTIE
Captain Beaugard, Mr. THOMPSON.
Looney Mactwolter, Mr. FITZWILLIAM.
John Lump, Mr. KNIGHT.
Caleb Quot'em, Mr. HARLEY.
Charles Williams, Mr. BARNARD.
Dubbs, Mr. HUGHES.
Serjeant Higginbottom, Mr. WEBSTER.
Grace Gaylove, Mrs. ORGER Lucy, Mrs. BLAND
Phœbe Whitehorn, Miss CUBITT.
Maid, Miss PHILIPS.

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No. 67. *Monday, Jan.* 21, 1822. *Price* 1*d.*

COVENT GARDEN.

THIS Theatre was on Saturday evening very well attended.—The galleries were less so than on the previous nights, but the other divisions of the house were moderately filled. Miss HALLANDE sang unusually well, and was with much propriety encored in her first song, to which she gave very great effect. We consider this lady as a very promising young actress; and she pays an evident attention to her characters, and evinces a desire to give to them a becoming prominency. Until recently, the sciences of music and of acting were considered as separate, or at least, their correct and equal combination in the drama was a study, (however essential in reality,) but little attended to, and consequently seldom pourtrayed. Miss TREE whose qualifications for an actress, are equal to her requisites for a singer, has justly obtained as much praise by her distinguishing talents in the former, as in the latter. This lady has materially raised an interest in the musical characters before unfelt, and which is likely to inspire other fair votaries to the same pursuit, with a proper spirit of emulation.

We before noticed Miss HALLANDE's efforts in the part of *Silvia* with due praise; but this lady must be careful to observe the difference between *boisterous ranting*, and *energetic feeling*, (we allude to the last scene.) These are errors which young performers are often liable to.

Mr. TINNEY did not sustain his part in the compound music, which suffered materially by his absence. We cannot *too* highly praise the exquisite taste and execution displayed by a gentleman in the orchestra, who, in the wretched Overture to the Pantomime, plays on the clarionet the air of *Cease your Funning*.

DRURY LANE.

THE present endeavour of the Manager to gratify the public with entertainment congenial to good taste, is very commendable, and merits the substantial support of the public, We have seen here of late, Comedy, and, in some parts, Tragedy well performed; and although much more might be done to render the *entire* representations

worthy of approval, yet we are ready to confess that the company is now very often called on for its *best* exertions. There is, certainly, great deficiencies in the second and third rate tragic performers, which occasions serious injury to the general effect of the tragedies acted here, and may account for the slight attraction their performance has been marked with. It is absurd to suppose that audiences can be drawn in crowds merely to see the efforts of one or two celebrated performers, whose appearances are no longer novelties. Most play-goers look greatly to the general filling-up of the characters, and thereby judge of the entertainments held out to them: if they conceive that the play, on the whole, will be indifferently acted, they are very unlikely to pay their money to see *one* part well done. It, therefore, becomes necessary for Mr. Elliston to endeavour to strengthen his tragic forces, or, he may rely on it, Mr. KEAN and Miss EDMISTON, will have to add good-fortune to their merits if they continue to attract. Better would it be for that lady and gentleman to be advertised for *Readings from Shakespeare,* than that scenes intermediate to their parts should be mangled and burlesqued, until the patience of an audience can hardly be acquitted for its sufferings by the excellence that follows.

Although THE PIRATE is a species of Drama that hardly comes within the scope of critical praise, yet as far as *diversity* is necessary to the interests of a Theatre, and the immediate appetite of a novelty-loving public, we may let it pass for its music's sake, and the exhibition of some beautiful scenery. On Saturday night, it was performed with similar effect to its former representations.

KING LEAR is to be acted to-night. *Lear* by Mr. KEAN, and *Cordelia* by Miss EDMISTON—So far well.

THE ITALIAN OPERA HOUSE.

THE Opera of *NOZZE DI FIGARO,* was on Saturday repeated at this House to a very brilliant audience. Signora Rosalbina Coradori as *Cherubino,* acted and sang with considerable force and sweetness. In the song of *Non so piu,* she produced a great effect. Our limits will not at present permit us to enter at length upon the merits of the performers, but we shall devote a larger space to this subject in our next notice of this house.

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Count Calmar, Mr. DURUSET,
The Patriarch, Mr. HUNT,
The Czarowitz, Master BODEN,
Rimski, Mr. COMER, Servitz, Mr. FAWCETT,
The Empress Elizabeth, Mrs. FAUCIT,
KatharineMrs. TENNANT, Selona, Mrs. VINING
Alexine, Miss FOOTE,

To conclude with, a Grand, and Comic Pantomime,

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Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

KING LEAR.

King Lear, Mr. KEAN,
Duke of Burgundy, Mr. DOBBS,
Duke of Cornwall, Mr. PENLEY,
Duke of Albany, Mr. THOMPSON,
Earl of Glo'ster, Mr. BROMLEY,
Earl of Kent, Mr. POPE,
Edgar, Mr. COOPER,
Edmund, Mr. BARNARD,
Oswald, Mr. RUSSELL.
Knights, Messrs, Webster, Sheriff, Randall, &c. &c.
Captain of the Guard, Mr. Read,
Herald, Mr. Willmott, Page to Goneril, Miss Cooper.
Page to Regan, Miss Edwards,
Old Man, Mr. Foote, Edward, Mr. Vining,
Goneril, Mrs. KNIGHT, Regan, Mrs. EGERTON,
Cordelia, Miss EDMINSTON,
(her first appearance in that character)
Aranthe, Miss PHILLIPS.

After which, the Musical Extravaganza, of

Giovanni in London.

Don Giovanni, Madame VESTRIS,
Leporello, Mr. HARLEY. Mr. Florentine Finickin Mr. BARNARD
Mr. Deputy English, Mr. GATTIE. Pluto, Mr. MEREDITH,
Mercury Mr. HOWELL, Charon Mr. SMITH,
Firedrake, Mr. RANDALL, Drainemdorry, Mr. WILLMOTT,
Porous, Mr. W. H. WILLIAMS. Simpkins, Mr TURNOUR,
Popinjay, Mr. VINING. Shirk, Mr. HUGHES. Spunge Mr. DOBBS
Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT,
Miss Constantia Quixotte, Miss POVEY, Mrs, English, Mrs. ORGER
Mrs. Drainemdry, Mrs. HARLOWE, Mrs. Porous. Mrs. PHILLIPS
Mrs Simkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLAND,
Succubus, Miss VALANCY, Tartarus, Mrs. BEST,

A PAS SEUL by Miss. TREE

On Saturday will be produced A NEW TRAGEDY, entitled *OWEN, Prince of Powyss; Or, Welsh Feuds.*

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 68. *Tuesday, Jan* 22, 1822. *Price* 1*d.*

DRURY LANE.

A "brilliant" audience were assembled last night to see Mr. KEAN as *King Lear*, and Miss EDMISTON as *Cordelia*, for their performance of these characters were *novelties*, the gentleman not having played the part of *Lear* for a long period, and the lady never having appeared before as the aged monarch's faithful daughter.

Mr. KEAN's personation of the regal sufferer fell far short of our expectation. He failed in many points on several occasions—his voice, his gait, and action, were, frequently, totally at variance with the idea of four-score. Yet at intervals he remembered the age he had to represent, and resumed the feeble porte, and trebling voice. It was when passion or feeling, strongly roused, bore him along, that he succeeded best. The curse upon *Gonerill* was very forcibly delivered—nothing could surpass the bitterness of expression with which he repeated—

> "Turn all her mother's pains, and benefits
> To laughter and contempt; that she may feel
> How sharper than a serpent's tooth it is,
> To have a thankless child!————"

The mingled feelings called forth on the first discovery of his powerless condition, were exhibited with great truth and adherence to nature. His mad scenes were in general the least effective—but by far his finest effort was in the first scene of the last act, where returning reason breaks gradually forth. Much applause was here bestowed on him. Of Miss EDMISTON's *Cordelia*, we would say, it possessed much merit—it was tender and forcible. Yet she too frequently *under-pitches* her voice, and leaves to the ear nothing but indistinct murmurs, like gentle waves on a pebble-shore, that lull the senses into pleasing melancholy. She frequently received a flattering testimony of the approbation of the audience. Mr. COOPER is always respectable, and was never more so than as *Edgar*. But this is a character that requires to be filled by a first-rate performer; we cannot say this gentleman answers this description, and, therefore, *Edgar* was but indifferently acted. He, however, received occasional applause, although it was not always called for; in particular, we conceive the vehement approbation bestowed on his appearance in a coat of mail, was a little derogatory to the good sense of the audience. Mr. BARNARD was a miserable *Edmund*. Mr. BROMLEY and Mr. POPE were not contemptible as *Glo'ster* and *Kent*. On the whole, this Tragedy will bear repetition here.

COVENT GARDEN.

This Theatre was extremely full last night, and the entertainments went off with their usual eclat. The Procession of the Empress Elizabeth's Entry into Moscow, though we dare say for the 30th time last night represented, produced as much delight as was created by its first exhibition. Either the play-goers in this metropolis are inexhaustible, or their taste for this style of amusement is more deeply rooted than we could have hoped, or even supposed it to have been. Nothing remarkable occurred during the performances. We do not consider as singularly worthy of notice the noise in the Galleries occasioned by the half-price gentry. Our ears have been well tutored to the music of their lungs. We hear it rumoured, that a disturbance of rather a violent description took place in the Olympic some few evenings ago. The circumstances of it *(as we have been informed)* were, that some of the performers having been enjoying themselves rather too freely at a theatrical dinner, were not prepared to sustain their characters in the pieces announced, and that through some dispute with the managers, Miss Norton refused doing so: the consequence was, that Mr. Oxberry, the Stage Manager, informed the assembled, and *after* disappointed few who composed the audience, that their money should be returned to them; but unfortunately for the realization of this liberal proposition, it had *vanished* in the custody of the door-keepers, who became therefrom their own treasurers and paymasters. This is the account which we have *heard*—for its accuracy we do not *pledge* ourselves.

THE ITALIAN OPERA HOUSE.

This Evening will be performed, (for the first time in this country) a Semi-Serious Opera in Two Acts, the Music by Pacini, entitled

IL BARONE DI DOLSHEIM,

In which Signor Cartoni, (from the Grand Theatre de Bologne d'Italie, will make his first appearance in this country.)

End of the First Act, a Divertissement, in which M. Borre and Mademoiselle Maria Mercandotti, (first dancers from the Royal Academy of Music at Paris, will make their second appearance in this country.)

After the Opera, the New Ballet, entitled

PANDORE.

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Theatre Royal, Covent Garden.

This Evening will be performed

Rob Roy Macgregor.

Sir Frederick Vernon, Mr. EGERTON,
Rashleigh Osbaldistone, Mr. ABBOTT,
Francis Osbaldistone, Mr. DURUSET,
Owen, Mr. BLANCHARD,
Capt. Thornton, Mr. CONNOR,
Roy Roy Macgregor Campbell, Mr. MACREADY,
Dougal, Mr. EMERY, Macstuart, Mr. COMER,
Baillie Nichol Jarvie, Mr. LISTON,
Diana Vernon, Miss STEPHENS,
Martha, Miss E. GREEN,
Helen Macgregor, Mrs. FAUCIT.

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch;
Or, the Yellow Dwarf.

Characters in the Pantomine, and Succession of the Scenery.
THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES.
King of the Gold Mines, (afterwards Harlequin) Mr. ELLAR.
Guinea Pig, (afterwards Harlequin's Lacquey) Mr. I. S. GRIMALDI.
THE SANDY DESERT,
In the midst of which grows the ORANGE TREE.
Mother Bunch (the Desert Fairy) Master LONGHURST.
Yellow Dwarf, (afterwards Clown) Mr. GRIMALDI.
The Princess All Fair, (afterwards Colombine) Miss E. DENNETT
THE CHAMBER OF THE PRINCESS.
The Queen of Golconda, (afterwards Pantaloon) Mr. BARNES.
THE NUPTIAL HALL.
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JOHNNY GILPIN's HOUSE, CHEAPSIDE.
The Turnpike-House—Stamford-Hill—The Bell at Edmonton—The Rotunda of the Bank of England.
THE PALACE OF THE KING OF THE GOLD MINES.

Theatre Royal, Drury Lane.

This Evening will be performed a New Serious Play (with music) called

THE PIRATE,

The Music, chiefly by Mr. T. Cooke.

Principal Characters by
Mr COOPER Mr. PENLEY,
Mr. POPE, Mr. FITZWILLIAM, Mr. LOVEDAY,
Mr. GATTIE, Mr. HARLEY,
Mr. SMITH, Mr. FOOTE, Mr. VINING.

Messrs. Dobbs, Read, Taylor, Willmott, Webster, Howell, D. Smith, Randall, Sheriff, Isaacs, Turnour, Seymour, Guisso, Hope, Guischard, Rames, Morris, Goodson, Goodson, jun. &c.

Madame VESTRIS, Miss CUBITT,
Mrs. BLAND, Miss POVEY, Miss TREE,
and Mrs. W. WEST.

Messdms. Barnard, Margerum, Hill, Webster, Philips, Edwards, Cooper, Willmott, Mallard, Taylor, Smith, Best, Tokely, Valancy, &c.

After which, the Comedy of

Three Weeks after Marriage.

Sir Charles Racket, Mr. ELLISTON,
Drugget, Mr. MUNDEN.
Lady Racket, Mrs. EDWIN,
Mrs. Drugget, Mrs. HARLOWE, Dimity, Mrs. ORGER,

To conclude with, The

Children in the Wood

Walter, Mr. ELLISTON.

On Saturday will be produced A NEW TRAGEDY, entitled *OWEN, Prince of Powyss; Or, Welsh Feuds.*

THE

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No. 69. *Wednesday, Jan. 23, 1822.* *Price 1d.*

COVENT GARDEN.

THE Opera of Rob Roy, and the Pantomime of Mother Bunch were the entertainments, last night, at this Theatre, and drew to it rather a numerous audience. The dress boxes, though *well*, were not very *fashionably* attended: the pit was full, and the galleries were sufficiently so, to answer the case and objects of these frequenters. We have in our former papers noticed at some length, the *dramatic hash*, which to gratify popular clamour and treasury interests, has now become a favorite head-dish at Theatrical entertainments, and was, with others of its style, as fast as their designer could invent them, carved, laid out, and like a new imported turtle at some Easternhotels duly advertised in rhyme most tempting to the epicurean taste of city-feeders. To those who have trespassed in imagination's dream upon the days of yore, and with the blood of Fergus strode the field of Preston—doffed the plumed bonnet to the Chevalier's knee—from Merrilies prophetic warnings felt, fate's barb—with Fitzjames turned the Trossachs glen, or with the high soul'd Minna responsive answered to the murmuring waves upon the pebbled shore, when elfs and witches in moonlight danced. Can any one who has imbibed the sentiments those characters pourtray, derive from these "*musical*," "*melo-dramatical*," "*farcical*," "*tragical*," *yet dramatical* representations upon the Stage; one feeling, save that which may be excited, by an unskilful artist's portrait of the friend we held most dear. Mr. Macready's performance of Rob Roy, we do not admire: in his *conception* of the character he *errs*, his *delineation* of it must consequently be incorrect. Macgregor is not a *cold sententious* TRAGEDIAN, but a *bold, feeling independent* MAN. Miss Stephens sang with her usual powers, and in the song of "*A Highland Lad*" produced great applause: Mr. Liston played the Baillie, truer to himself, than he did on previous occasions The tramp chorus was sung with good effect.

Miss WILSON, late of Drury Lane, is performing in Dublin with some success.

We propose to render our work more unique, by giving in it, Biographical Sketches of all the principal performers.

DRURY LANE.

Last night *The Pirate*, *Three Weeks after Marriage*, and *The Children in the Wood*, were the entertainments—they appeared to give considerable satisfaction to a respectable audience. Mr. ELLISTON as *Sir Charles Racket*, and Mrs. EDWIN as *Lady Racket*, in the second piece, are established favourites; and Mr. ELLISTON'S *Walter* in the last piece is full of energy and feeling—but we remember *Jack Bannister*, as he was familiarly called, and *his* Walter still reigns superior in our memory.

THE ITALIAN OPERA HOUSE.

AT this Theatre was produced, last night, a new Opera, entitled, *Il Barone Di Dolsheim*. It much resembles in its construction a *melo-drama* acted at Covent Garden some time back, founded on an anecdote of *Frederick the Great*. The Opera, likewise, borrows its story from an incident in the life of that rigid disciplinarian. *Carlo*, Baron of Dolsheim, an officer of Frederick's army then on the banks of the Oder, who has been guilty of a slight violation of military rules, is imprisoned by the King for it, in a Castle commanded by *Blumenthal*, who has also in charge, *Theodore*, a Captain of Hussars. The Governor has two daughters, *Amalia* and *Batilde*, the former a serious romantic girl, the latter full of animation—however, they correspond in feeling for the fate of the two youths—they unite in petitioning *Frederick* to pardon them, aided by *Brande*, an old Corporal—the pardon is about to be granted, when it is discovered that *Carlo* has escaped, and he is accordingly proclaimed a deserter. However, he has the good fortune in his flight to rally a dispersed corps of *Frederick's*, who consequently pardons and rewards him.

Our limits prevent our saying more than that the Opera was deservedly successful, although the music wants originality. *Signor Cartoni*, who made his *debut* as Frederick, is from figure, voice, and talent, a great acquisition. His voice is between a tenor and bass, of soft modulation, but deep volume.

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Theatre Royal, Drury Lane.

This Evening will be performed a New Serious Play (with music) called

THE PIRATE.

The Music, chiefly by Mr. T. Cooke.

Principal Characters by

Mr. COOPER, Mr. PENLEY,
Mr. POPE, Mr. FITZWILLIAM, Mr. LOVEDAY,
Mr. GATTIE, Mr. HARLEY,
Mr. SMITH, Mr. FOOTE, Mr. VINING.

Messrs. Dobbs, Read, Taylor, Willmott, Webster, Howell, D. Smith, Randall, Sheriff, Isaacs, Turnour, Seymour, Guisso, Hope, Guischard, Rames, Morris, Goodson, Goodson, jun, &c.

Madame VESTRIS, Miss CUBITT,
Mrs. BLAND, Miss POVEY, Miss TREE,
and Mrs. W. WEST.

Messdms. Barnard, Margerum, Hill, Webster, Philips, Edwards, Cooper, Willmott, Mallard, Taylor, Smith, Best, Tokely, Valancy, &c.

After which the Comic Piece of

Three & the Deuce.

The Three Singles, Mr ELLISTON,

To-morrow, *Venice Preserved.* with *Giovanni in London.*

On Saturday will be produced A NEW TRAGEDY, entitled *OWEN, Prince of Powyss; Or, Welsh Feuds.*

Theatre Royal, Covent Garden.

The Beggars' Opera.

Capt. Macheath, Miss HALLANDE. Peachum, Mr. BLANCHARD
Lockit, Mr. EMERY. Filch, Mr. COMER.
Mat o'the Mint, Mr. TAYLOR. Lucy, Mrs. LISTON.
Polly, Miss STEPHENS, Mrs. Peachum, Mrs. DAVENPORT.

To which will be added a New Entertainment, called THE

Two Pages of Frederick the Great.

The characters the same as before.

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch;
Or, the Yellow Dwarf.

Characters in the Pantomime, and Succession of the Scenery.
THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES.
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No. 70. *Thursday, Jan.* 24, 1822. *Price* 1*d.*

COVENT GARDEN.

THE audience at this House last night was not so numerous, as had been assembled on many previous ones: yet if either the *Exile*, or the *Carnival*, in the *Two Gentlemen of Verona*, had been the announced first piece, instead of the *Beggar's Opera*, we doubt not but the Theatre would have been crowded—such are the prevailing objects of the general taste. Though the correction (or at least the exposure) of the foibles of mankind, is the first duty incurred by the situation of the ages' censors, 'tis one, we fear, more appreciated by the mass for the visionary principles it would inculcate, and which divert their imaginations, than for the reference to its real objects—the advancement of mental and social dignity. A Theatre is, perhaps, the best school in which Philosophy can substantiate its theories upon the evidences of observation and experience. It is a great national assembly of all classes, met but for one pursuit. *There* the proud streams of rank, of wealth, of power, quit their exalted birth-places, and mingling with the lowly brooks, in equal currents glide into the sea of pleasure—there, *sorrow's* holds are loosened from the heart;—the mind distracting *turmoil* of the *world*—the proud pursuits of fiery *ambition*—the gnawing cravings of black *avarice*, are *there all* sunk, and with a narrow circled ripple in their fall, coerce in harmony with those they join. An observer there beholds one sentiment pervade thousands, and sees the "*grievous ills*" of life—its *passions* sportively played with at the *puppet's* skill. "*Why, what is Hecuba to him, or he to Hecuba.*"

Miss STEPHENS performed the character of *Polly* last night with her usual excellence and effect. The song of "*But he so teazed me*" she sang with peculiar taste and sweetness. Miss HALLANDE's *Macheath* we spoke of on a previous occasion; and in doing so, exposed the pitiful and low-minded policy, which sacrificed delicacy, propriety, and a lady's feelings, to the petty considerations of sordid interest. Mr. EMERY's *Lockit* was admirable. We always repine when our duty compels us harshly to bestow censure when a lady is the object of it; but we regret to see Mrs. LISTON in a character like *Lucy*. Mr. C. KEMBLE has been playing for some time at Bath; and is, we are informed, engaged for the Haymarket Theatre, which opens in April.

ROMEO AND JULIET, is to be performed here to-night, and the chief attraction of the evening is the first appearance of Miss FANNY BRUNTON on this Stage, in the character of Juliet. This young lady is a niece of *Lady Craven*, and is said to have many pleasing requisites for the part she is to represent.

This Play, as acted, is altered by *Garrick*, who certainly has deprived it of many poetical beauties, not from any wantonness of taste, but from the necessity of shortening it. Enough remains to inspire the sweetest, most melancholy feelings of the breast.

With the young, its charm lies in the heart; with the old it exists in the memory. One glows at the congenial tenderness of the scene—the other recals the images of past life, and regrets the misfortunes of the lovers, without participating in the warmth of affection they exhibit.

DRURY LANE.

WE had nothing represented here, last night, that could elevate the character of the British Drama. *The Pirate*, a piece detailing an uninteresting story, contrived without ingenuity, and conveying no moral, has but the negative quality of being an inoffensive medium for introducing some pleasing music and beautiful scenery. The very *novellist*, whose fame was the stimulous for the dramatist's exertions, has in this lasteffort of his genius, failed in producing an equally powerful effect, with that of most of his former works in this line. We fear he has exhausted his stores for some time, and, therefore, we would recommend him to refresh his mind by turning his thoughts into a new channel. The poor patch-work dramatic authors who exist on putting together whatever materials they can lay their hands on, must in this case put aside the scissors, or be content with cutting out Shakespeare to suit the musicians, or posting to Paris to pick up *interesting* dramas, full of poisons, poignards, and perturbations But stop—we forget ourselves—a *new Tragedy* is announced for Monday next, and who knows but it may prove a sublime effort from the garret of some of our old manufacturers, if not from that of a new aspirant, or the closet of my lord——or the honorable Mr. ——,or even Sir Lumley——. whose long dormant Muse may be at length awoke by the noise of Coronation drums and trumpets. Whoever it comes from, we shall not fail to pay it due attention.

VENICE PRESERVED, is to be acted this evening, and the appearance of Miss EDMISTON as *Belvidera*, for the first time, is the source of curiosity.

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Theatre Royal, Covent Garden.

This Evening will be performed the Tragedy of

Romeo and Juliet.

Prince Escalus, Mr. CLAREMONT, Paris, Mr. HORREBOW,
Montague, Mr. HUNT, Capulet, Mr. EGERTON,
Romeo, Mr. MACREADY,
Mercutio, Mr. JONES, Benvolio, Mr. JEFFERIES.
Tybalt, Mr. CONNOR, Friar Laurence, Mr. CHAPMAN,
Friar John, Mr. CRUMPTON, Apothecary, Mr. KING,
Page, Master C. Parsloe, Balthasar, Mr. Mears.
Abram, Mr. Heath, Samson, Mr. Atkins,
Gregory, Mr. Norris, Peter, Mr. Barnes.
Lady Capulet, Mrs. STERLING, Nurse, Mrs. DAVENPORT,
Juliet, Miss F. BRUNTON, (her 1st. appearance here.)

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch;
Or, the Yellow Dwarf.

Characters in the Pantomine, and Succession of the Scenery.
THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES.
King of the Gold Mines, (afterwards Harlequin) Mr. ELLAR.
Guinea Pig, (afterwards Harlequin's Lacquey) Mr. I. S. GRIMALDI.
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In the midst of which grows the ORANGE TREE.
Mother Bunch (the Desert Fairy) Master LONGHURST,
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The Princess All Fair, (afterwards Colombine) Miss E. DENNETT
THE CHAMBER OF THE PRINCESS.
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THE PALACE OF THE KING OF THE GOLD MINES.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

Venice Preserved.

Duke of Venice, Mr. FOOTE,
Priuli, Mr. POWELL, Bedamar, Mr. PENLEY'
Jaffier, Mr. KEAN,
Pierre, Mr. COOPER,
Renault, Mr. BROMLEY, Ellioit, Mr. WEBSTER,
Spinosa, Mr. WILLMOTT, Theodore, Mr. DOBBS,
Durand, Mr. Turnour, Mezzana, Mr. Howell,
Captain of the Guard, Mr. Vining, Officer, Mr. Read
Belvidera, Miss EDMISTON.
Her first appearance in ihat character.

After which, the Musical Extravaganza, of

Giovanni in London.

Don Giovanni, Madame VESTRIS,
Leporello, Mr. HARLEY. Mr. Florentine Finickin Mr. BARNARD
Mr. Deputy English, Mr. GATTIE. Pluto, Mr. MEREDITH,
Mercury Mr. HOWELL, Charon Mr. SMITH,
Firedrake, Mr. RANDALL, Drainemdorry, Mr. WILLMOTT,
Porous, Mr. W. H. WILLIAMS. Simpkins, Mr TURNOUR,
Popinjay, Mr. VINING Shirk, Mr. HUGHES. Spunge Mr. DOBBS
Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT,
Miss Constantia Quixotte, Miss POVEY, Mrs, English, Mrs. ORGER
Mrs. Drainemdry, Mrs. HARLOWE, Mrs. Porous. Mrs. PHILLIPS
Mrs Simkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLAND.
Succubus, Miss VALANCY, Tartarus, Mrs. BEST,

A PAS SEUL by Miss. TREE.

To-morrow, *King Lear*- with (101*st time*) *the Coronation.*

On Monday will be produced A NEW TRAGEDY, entitled *OWEN, Prince of Powyss ; Or, Welsh Feuds.*

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No. 71. Friday, Jan. 25, 1822. Price 1d.

COVENT GARDEN.

THE Tragedy of *Romeo and Juliet* was last night performed to a very numerous audience, and introduced a fair *debutante* to the London boards for scenic honours and applause. Since Miss O'NEILL quitted the stage, a *vacuum* has existed in the most important line of female characters; and those pieces, which from the beautiful delineations of that Lady, wedded the softer feelings to the more rugged ones of nature, have been either laid aside, or occasionally revived as the aspiring hopes of candidates drew them, like the memory-reviving portrait of some dear remembered friend, from the case to which affection had confided it. Many attempts have been made to supply the deficiency of which we now complain; and each, though with *comparative* success—like twinkling meteors which appear and vanish, to the fixed planet, whose clear and sparkling light sheds brilliancy around. Miss F. BRUNTON, the daughter of Mr. BRUNTON, the Manager of the Brighton Theatre, sister to a lady of conspicuous talents, recently of Covent Garden, and now upon the Dublin stage—and niece to the Countess of Craven, is the Lady who last night made her first appearance in the character of *Juliet*. Her figure is graceful, her deportment good, her action, though rather stiff, not inelegant; her countenance is pleasing, yet not strikingly expressive. This lady's voice is her chief natural defect: in the declamatory parts we thought its modulation strong, harmonious, and powerful; but in those of level speaking, or that required no peculiar emphasis and sentiment, it became rather *mincing*, with a monotony of tone which did not gratify the ear. Without possessing *very* striking claims to the rank of a *distinguished* actress, this lady possesses many requisites for a useful and pleasing one. In the energetic parts of the character she mostly excelled: the speech alluding to *Tybalt's* death, and commencing with—"*Shall I speak ill of him that is my husband?*"—her taking the phial with "*tell me not of fear,*" and the scene in which she takes the draught, were very happily performed, being perfectly unstrained—natural, yet *effective*. But the performance of the part needed the lighter touches which denote the genius of the actress to render it within some degrees of being *perfect*. Mr. MACREADY was the lover: his *last* scene was particularly fine; but in the earlier ones he wanted the ardent buoy-

ancy of youth, the natural softness of the imagination and the passions, and the effervescence of the heart, to give to *Romeo* its reclaiming qualities. Mr. ABBOTT sustained the character of *Mercutio* for JONES. The play was well received, and announced for repetition on Monday amidst considerable applause.

DRURY LANE.

VENICE PRESERVED, with *Jaffier* by Mr. KEAN, and *Belvidera* by Miss EDMISTON, could not fail to draw a numerous audience to this House, last night. Mr. KEAN is seldom seen in parts of a subdued tone—for the representation of the violent passions, is generally considered his forte. But his performance of Jaffier proves how ably he can personify a repressed and tender spirit. In every scene he gave great satisfaction, but particularly in that of his reproof by Pierre, where he finely exhibited the humbled, weak, affectionate friend, mingled with the traits of vigour, and a high feeling of honor.

Mr. COOPER as *Pierre*, (for the first time) on the whole, merited and received loud expressions of approbation. In the senate-scene he acted with more than his usual point, and his powerful voice here availed him to give full effect to the defiance of the lofty soldier.

Miss EDMISTON played *Belvidera*, (also for the first time) in a manner that has considerably raised her in public opinion. She is no copiers—her style is her own, guided by her author, and by nature In some parts we think we saw marks of *hasty study*, but these were amply recompensed by her powerful delineation on other [illegible] and chiefly in the scenes where strong expressions are [illegible] Her Belvidera differs from that of Miss O'Neil and Miss [illegible], in having a higher *intellectual* character—it, perhaps, loses something of its *tenderness* from this, which is a chief feature of the helpless and affectionate wife. The two former ladies, in the parting scene with Jaffier, recognised his unlooked for return with an exclamation of surprise and pleasure—not so, Miss Edmiston,—she, on Jaffier's *first* exit in that scene, appeared already touched with that derangement which afterwards breaks out in violence:—accordingly on Jaffier's sudden return, she faintly shews a glimmer of remembrance —and echoes his parting "*for ever!*" with the wild lost look of one, who, horror-struck, knows not what she says or what is happening aronnd her. Her acting in the mad scene was admirable, and drew down three rounds of applause.

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Theatre Royal, Covent Garden.

This Evening will be acted *The*

Two Gentlemen of Verona.

Duke of Milan, Mr. EGERTON.
Antonio, Mr. CHAPMAN, Proteus, Mr. ABBOTT,
Valentine, Mr. JONES, Sir Thurio, Mr. FARREN,
Sir Eglamour, Mr. HUNT, Launce, Mr. LISTON,
Speed, Mr. BLANCHARD,
Ubaldo, Mr. DURUSET, Carlos, Mr. TAYLOR,
Julia, Miss M. TREE,
Sylvia, Miss HALLANDE,
Lucetta, Miss BEAUMONT.

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

Characters in the Pantomine, and Succession of the Scenery.
THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES.
King of the Gold Mines, (afterwards Harlequin) Mr. ELLAR.
Guinea Pig, (afterwards Harlequin's Lacquey) Mr. I. S. GRIMALDI.
THE SANDY DESERT,
In the midst of which grows the ORANGE TREE.
Mother Bunch (the Desert Fairy) Master LONGHURST.
Yellow Dwarf, (afterwards Clown) Mr. GRIMALDI.
The Princess All Fair, (afterwards Colombine) Miss E. DENNETT
THE CHAMBER OF THE PRINCESS.
The Queen of Golconda, (afterwards Pantaloon) Mr. BARNES.
THE NUPTIAL HALL.
THE CASTLE OF POLISHED STEEL.
The Garden of the Castle. The Sea Port of Golconda.
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Inside of the Court of King's Bench. Blackheath, near London.
JOHNNY GILPIN's HOUSE, CHEAPSIDE.
The Turnpike-House—Stamford-Hill—The Bell at Edmonton—The Rotunda of the Bank of England.
THE PALACE OF THE KING OF THE GOLD MINES.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

KING LEAR.

King Lear, Mr. KEAN,
Duke of Burgundy, Mr. DOBBS.
Duke of Cornwall, Mr. PENLEY,
Duke of Albany, Mr. THOMPSON,
Earl of Glo'ster, Mr. BROMLEY,
Earl of Kent, Mr. POPE,
Edgar, Mr. COOPER,
Edmund, Mr. BARNARD,
Oswald, Mr. RUSSELL.
Knights, Messrs. Webster, Sheriff, Randall, &c. &c.
Captain of the Guard, Mr. Read,
Herald, Mr. Willmott, Page to Goneril, Miss Cooper.
Page to Regan, Miss Edwards,
Old Man, Mr. Foote, Edward, Mr. Vining,

Goneril, Mrs. KNIGHT, Regan, Mrs. EGERTON,
Cordelia, Miss EDMINSTON,
(her second appearance in that character)
Aranthe, Miss PHILLIPS.

To conclude with (101th time)

The Coronation.

The characters the same as before.

To-morrow, Othello, Othello, (first time) Mr. Cooper, Iago, Mr. Kean.

On Monday will be produced A NEW TRAGEDY entitled *OWEN, Prince of Powyss; Or, Welsh Feuds.*

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AND

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"Nothing extenuate nor set down aught in malice."

No. 72. *Saturday, Jan. 25, 1822.* *Price 1d.*

COVENT GARDEN.

This House was last night extremely well attended, being infinitely more so than on the previous evening, when Romeo and Juliet was the first piece represented. All the divisions of the Theatre were almost correspondingly full. On our entrance to the Boxes, an announcement of some change in the performances struck us, which, on perusal, was an intimation, that in consequence of Mr. Jones being still very lame, Mr. Connor had at a short notice, accepted the character of Valentine, and relied on the usual indulgence. The "*short notice*" was very evident, though Mr. Connor performed the part with much credit and respectability. Mr. Abbott's memory resembles the wind chased clouds, ever varying and inconstant. When this gentleman finds it necessary to substitute his own ideas for those of his author, it is a pity he does not contrive to bring them within the level of common sense. Miss Tree sang the very sweet song of "*Should he upbraid,*" with an unusual degree of spirit, and received from the audience loud testimonies of the gratification she afforded them. Miss Hallande in the finale to the play was most woefully out of time and tune. This piece of music, has been curtailed of a duet part, which after a variety of efforts it was found impracticable to produce the least harmony from, and a *further* abridgement we think would not be amiss.

We much wish that the doorkeepers would consider, that to hear the performances with distinctness, while the Gods are at war in *one* part of the House, and their doors *banging* too in *another*, is not a very easy matter.

DRURY LANE.

The second performance of *King Lear*, this season, drew last night a respectable audience, the Pit, Dress-Boxes, and Galleries, being nearly full. Mr. Kean more equally supported the remembrance of *Lear's* age, than on the last occasion, and gave added effect to several scenes—particularly in that where *Regan*, the last stay of the old mo-

narch's heart, proves equally unfeeling with her sister *Goneril.* Here he expressed with unrivalled truth the infirmities of age—the doating, then disappointed, insulted, and enraged father and king. Altogether he made a deep impression, which was evinced by the applauses be, stowed on him throughout. Mr. Cooper, who again played *Edgar,* a part which obtained him considerable fame *in the country,* does not, in our opinion, confirm the judgment there passed on his representation of this character. He has caught the general features of the part, but gives not the full expression—there are too many rough touches, that make the picture a coarse likeness, and unfit it for close inspection. Some of his thundering appeals to the "Gods" were not unmarked by their approval; a *Vulcan*-visaged immortal took advantage of *poor Tom's* taking breath, to bawl out "*Bravo Cooper!*"

Kent was tolerably well swaggered by Mr. Pope, who having no occasion to *whine,* is respectable. Mr. Bromley delivered *Glo'ster's* speeches correctly. But Mr. Barnard really must pardon us, when we declare that as *Edmund,* he neither looks nor acts like a man capable of winning women's hearts, nor does his villainy sit gracefully on him.

Miss Edmiston gave great satisfaction as *Cordelia;* but her chief talent evidently lies in the expression of the stern virtues, or the deep and daring vices—*tenderness* is not perfectly congenial, we think, with her style. We entreat of her to throw out her voice a little more—as *indistinctness* is utter failure. *Goneril* and *Regan* were appropriately represented by Mrs. Knight and Mrs. Egerton.

THE ITALIAN OPERA HOUSE.

This Evening, Saturday, will be performed, for the 2d time in this country, a Semi-Serious Opera, in Two Acts, the Music by Pacini, entitled,

IL BARONE DI DOLSHEIM.

In which Signor Cartoni, (from the Grand Theatre de Bologne d'Italie) will make his 2d appearance in this country.

End of the First Act, a DIVERTISSEMENT,

In which M. Barre and Mademoiselle Maria Mercandotti, (First Dancers from the Royal Academy of Music, at Paris,) will make their 3d appearance in this country.

After the Opera, first time this season, the Grand Ballet, entitled,

LE CARNAVAL DE VENISE.

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Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

OTHELLO.

Duke of Venice, Mr. FOOTE,
Brabantio, Mr. POWELL,
Gratiano, Mr. MEREDITH,
Lodovico Mr. BROMLEY. Montano Mr. BARNARD
Othello, Mr. COOPER,
Cassio, Mr. PENLEY, Roderigo, Mr. BUSSELL,
Iago, (last time) Mr. KEAN,
Leonardo, Mr. Sheriff, Julio, Mr. Dobbs.
Marco, Mr. Howell, Paulo, Mr. Read,
Giovanni, Mr. Isaacs. Luca, Mr. Randall,
Antonio, Mr. Webster, Messenger, Mr. Willmott.

Desdemona, Mrs. W. WEST,
Emilia, Mrs. EGERTON.

To conclude wieh the Entertainment of

Paul and Virginia.

Paul, Madame VESTRIS.
Alambra, Miss COPELAND, Dommique, Mr. KNIGHT,
Captain Tropic, Mr. GATTIE, Don Antonio, Mr. PENLEY.
Diego, Mr. WILLMOTT, Sebastian, Mr. HUGHES,
Sailor, Mr. Howell, Captain of the Guard, Mr. Gibbon.
Officer, Mr. Webster.
Virginia, Miss POVEY,
Jacintha, Miss CUBITT, Mary, Mrs. BLAND.

On Monday will be produced A NEW TRAGEDY entitled *OWEN, Prince of Powyss; Or, Welsh Feuds.*

Theatre Royal, Covent Garden.

This Evening will be performed

THE TEMPEST.

Prospero, *(a Magician)* Mr. YOUNG,
Alonzo, King of Naples, Mr. EGERTON,
Antonio, the Usurper of Milan, Mr. CHAPMAN,
Ferdinand, Mr. ABBOTT,
Gonzalo, a Nepolitan, Counsellor, Mr. JEFFERIES
Hippolyto Mr. DURUSET, Stephano Mr. FARREN
Trinculo, Mr. BLANCHARD,
Caliban, a monster, of the Island, Mr. COMER,
Dorinda, Miss STEPHENS,
Miranda, Miss HALLANDE, Ariel, Miss TREE.
Chorus of Spirits, 1st Spirit, Mr. PYNE,
Mess. Comer Crampton, George, Montague, Norris, G. Pyne, &c. &c
Miss BEAUMONT, Mrs. BISHOP, Mrs. BOYLE, Miss LOVE, &c.
Mesdms, Appleton. Coates, Green {Grimaldi, Herbert, Hibbert, &c.

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch ; Or, the Yellow Dwarf.

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On Monday, Romeo and Juliet, Romeo, Mr. Macready, Juliet, Miss F. Brunton, her second appearance.

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AND

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"*Nothing extenuate nor set down aught in malice.*"

No. 73. *Monday, Jan.* 28, 1822. *Price* 1*d.*

COVENT GARDEN.

We think that we may venture to assert, that this Theatre has not been better attended on any night since the commencement of the present season, than it was on Saturday evening. The Boxes were full; the Pit, previous to the hour of half-price, was likewise filled; and the Galleries, if not crowded, were extremely well attended. The play of the *Tempest*, as altered by Dryden, was the chief performance of the evening. The principal female characters, *Dorinda* and *Miranda*, are as delicate and natural pictures of the infancy of social prejudice, and the first dawning blushes of nature's "*heart* of *hearts*," as ever were pourtrayed; nor did they lose the least portion of their charms by the more active delineations of Miss Stephens and Miss Hallande. By a policy rather inconsistent as regards the *music* allotted to those individuals, the part in which vocal talent was most prominent and requisite, was assigned to Miss *Hallande*, and in the course of the play, Miss *Stephens* sang (if we rightly recollect) but *one* air. With regard to the *acting* of the characters, it was equally and admirably sustained by *both*; but, though Miss Hallande sang with much power and effect, and was most deserving of the tumultuous encore which attended the song of "*The youth that I loved so dearly*," we believe *we* are not *singular* in our opinion that Miss Stephens was more adequate to create a higher sentiment of delight. The *echo* duet was sweetly sung and repeated. We do not think Mr. Young's *Prospero* by any means a happy performance, This gentleman looked well, and with much emphasis and beauty delivered some of the passages; but in the energetic parts, it was declamation without feeling. We missed Mr. Emery.

DRURY LANE.

On Saturday evening a numerous and genteel audience were attracted by the Tragedy of *Othello*, and the revived musical entertainment of *Paul and Virginia*. In the tragedy, Mr. Cooper played the *Moor*, and Mr. Kean, *Iago* for "the last time." Of

Mr. Cooper's performance we have to say that it was far more successful than we could have expected—he in general shewed that he thoroughly understood the part, and he often gave proofs of considerable skill and correctness in its delineation; yet it was seldom more than a bold *outline*. He did not, as Mr. Kean does, lead us on by a consistency of powerful genius that keeps the attention fixed and admiring. He was greatly applauded. Mr. KEAN's *Iago*, is not a representation that we can much repine at not seeing again—although excellent, it gave him not full opportunity of displaying his peculiar talents.

Mrs. WEST's *Desdemona*, was all that could be wished; and Mrs. EGERTON's *Emilia*, possessed its usual force.

Paul and Virginia has been got up in a highly pleasing manner; the sweet music delightfully sung, and the appropriate scenery finely executed, gave great satisfaction, The opening duet between Madame Vestris as *Paul*, and Miss Povey as *Virginia*, was encored—as was the mocking bird song by Miss Cubitt as *Jacintha*. Mrs. Bland as *Mary*, and Mr. Knight as her husband *Dominique*, were an amusing little couple.

THE ITALIAN OPERA HOUSE.

The Opera entitled *Il Barone di Dolsheim*, was repeated on Saturday to a very brilliant House. The plot of this piece we gave in our last remarks on this Theatre. *Signor Cartoni* as *Frederick*, supported the celebrity he acquired in that part on his debut, and performs the character with much truth and spirit, pourtraying the peculiarities of the old deciplinarian with the happiest effect. *Signor Cartoni's* voice of the *baritono* style, is possessed of fluency and depth, marked by much cultivation. *Ambrogetti* as *Brandt* the corporal, was admirable: and though sometimes expressing an exuberance of vivacity beyoud the bounds of the character, he did it with such humor that the hearty laugh dispelled the grave thoughts of criticism. The part of *Batilde* does not afford much scope for the powers of *Signora Coradori*. *Madame Camporese* as *Amalia*, displayed a mellowness of sentimeut and feeling which powerfully affected those around; in the solo of *In quel cor*, and the piece which follows—*Forga non han le lagrime*, she sang with great spirit and taste. The quartett, *Cielo! il mio labro*, was exquisitely sung. This Opera is by *G. Pacini*, and though much of the music is borrowed, particularly from *Rossini*, it is extremely delightful.

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Theatre Royal, Drury Lane.

This Evening will be performed (1st. time) a New Tragedy entitled

Owen, Prince of Powys;

Or, Welsh Feuds.

The Principal Characters by

Mr KEAN, Mr. COOPER, Mr. PENLEY
Mr. BARNARD, Mr. POPE, Mr. FOOTE,
Mr. POWELL, Mr. BROMLEY,
Mr. THOMPSON, Mr. WILLMOTT, and
Miss EDMISTON,

In Act II. An O D E.

Composed by Sir John STEVENSON

The Bards, Messrs Gibbon, Dobbs, Randall, &c &c.

To conclude wieh the Entertainment of

Paul and Virginia.

Paul, Madame VESTRIS.
Alambra, Miss COPELAND, Dommique, Mr. KNIGHT,
Captain Tropic, Mr. GATTIE, Don Antonio, Mr. PENLEY.
Diego, Mr. WILLMOTT, Sebastian, Mr. HUGHES,
Sailor, Mr. Howell, Captain of the Guard, Mr. Gibbon.
Officer, Mr. Webster.
Virginia, Miss POVEY,
Jacintha, Miss CUBITT, Mary, Mrs. BLAND.

In Act II. *A DANCE by Miss TREE,*

To-morrow, A Tragedy, with Paul and Virginia.
On Wednesday, There will be no performace.
On Thursday, The Pirate, with the Liar, and the Coronation.

Theatre Royal, Covent Garden.

This Evening will be performed the Tragedy of

Romeo and Juliet.

Prince Escalus, Mr. CLAREMONT, Paris, Mr. HORREBOW,
Montague, Mr. HUNT, Capulet, Mr. EGERTON,
Romeo, Mr. MACREADY,
Mercutio, Mr. JONES, Benvolio, Mr. JEFFERIES.
Tybalt, Mr. CONNOR, Friar Laurence, Mr. CHAPMAN,
Friar John, Mr. CRUMPTON, Apothecary, Mr. KING.
Page, Master C. Parsloe, Balthasar, Mr. Mears.
Abram, Mr. Heath, Samson, Mr. Atkins,
Gregory, Mr. Norris, Peter, Mr. Barnes.

Lady Capulet, Mrs. STERLING, Nurse, Mrs. DAVENPORT,
Juliet, Miss F. BRUNTON, (her 2nd. appearance here.)

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch;
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THE PALACE OF THE KING OF THE GOLD MINES.

To-morrow, The Exile, On Wednesday will be perf[illegible]
Selection of Sacred M[illegible] On Thurs[illegible]

THE

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"Nothing extenuate nor set down aught in malice."

No. 74. Tuesday, Jan. 29, 1822. Price 1d.

DRURY LANE.

LAST night was produced the new "Tragedy" called, *Owen, Prince of Powys, or, Welch Fends.* The principal characters were as follows:—

King Henry.....Mr. FOOTE.
Lord Powis..... Mr. POPE.
Cadogan .....Mr. POWELL.
Owen, Prince of Powys ..... Mr. KEAN.
Madoc ..... Mr. COOPER.
Tudor ..... Mr. PENLEY.
Gerald ..... Mr. BARNARD.
Theodora.....Miss EDMISTON.

THE PLOT.

King Henry having entered Wales to chastise the rebellious natives holds his Court there, and is attended by several Welch chieftains, Gerald, a Norman Knight, represents Owen, Prince of Powys, (son of Lord Powys, who is present) as the most daring opponent of the English power, and Henry accordingly orders a keen pursuit of him, and a reward for his being taken or killed: and gives consent to Gerald's union with Theodora, who has been betrothed to Owen. Lord Powys represses his feelings at these indignities, and to shew his seeming readiness to submit to Henry's will, invites Gerald, Theodora, and her father, to a banquet in his castle. Theodora is in the mean time mourning the absence, and dangers attending Owen, when Madoc a kinsman of that chieftain, expresses his love for her, which she indignantly rejects. At the banquet which follows, Owen at the head of his troops suddenly appears—he learns that his Theodora is the destined bride of another, and as the only means of securing their union, bears her off, Madoc seeks them out in their retreat, and under pretence of the imminent danger surrounding Owen and his followers, contrives to get the Chieftain's consent that Theodora should for a time take refuge in his Castle. Thither she is borne, and Madoc there presses his suit, which she scorns. The false friend then determines on her death, and directs Tudor, one of his dependants, to cast her into the sea. But Tudor's life had been saved by Owen, and gratitude induces him to preserve her, and to deceive Madoc, who finds out Owen, and informs him that she was false to his love, and had sought the arms of another, to pass her days in rural tranquillity.—

This is the first blow that Madoc inflicts on the hero's peace—he subsequently murders the aged Powys, and burns his Castle—then endeavours to destroy Owen under his own roof, but he is saved by the sudden appearance of Theodora, whom Madoc, for a moment, considers as her spirit—the lovers are rescued—but fresh dangers await them in the field of battle where Madoc follows. Theodora is mortally wounded, and dies in Owen's arms intreating him to live for his country. The Prince maddened at his wrongs, and by his private griefs, rushes towards the foe, but returns a conqueror only to yield his breath in telling that Madoc in the conflict insidiously gave him a mortal wound, which he returned with a death-blow on the monster's head. He then expires exulting in the preservation of his native land

We cannot call this Play a "Tragedy"—it is too dignified a title for it: yet it has poetical beauties, with great faults in the characters and arrangem nt of the incidents. To-morrow we shall say more of it. There was a very slight opposition to its announcement for to-night.

COVENT GARDEN.

THIS House was very indifferently attended last night. Previous to the hour of half-price admittance, the Pit was not more than two-thirds filled, and the Boxes and Galleries were as indifferently so. Miss F. Brunton's repetition of the character of *Juliet* did not alter the opinion we had imbibed of her talents since their first exhibition. The want of *prominent* female talent on the London boards, has induced the managers to transplant from the country hot-beds where they are reared, the first shoots of merit which appear, and ere they have acquired a native firmness, like exotics, they are culled for admiration, but soon sicken, wither, and decay. We think that Miss F. Brunton's advancement to the London boards has been too premature. The natural impediment of her voice will ever bar the entrance to the temple of exalted fame; and the absence of every *natural* expression of tenderness is not calculated to excite that sympathy of sentiment, which should exist between the performer and auditor. We shall suspend all further judgment till we see her in another character. As to our opinion of Mr. Macready's *Romeo*, we must refer our readers to our 71th number. Mrs. Sterling and Mr. Horrebow, as *Lady Capulet*, and "*the man of wax*," were extremely bad; the latter looked like an aukward recruit. The Dirge was well arranged, though the introduction of the four *Charley's*, in their red night-caps and huge watch-coats, was not quite apropos.

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Theatre Royal, Drury Lane.

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Or, Welsh Feuds.

The Principal Characters by

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Mr. BARNARD, Mr. POPE, Mr. FOOTE,
Mr. POWELL, Mr. BROMLEY,
Mr. THOMPSON, Mr. WILLMOTT, and
Miss EDMISTON,

In Act II. An ODE.

Composed by Sir John STEVENSON
The Bards, Messrs Gibbon, Dobbs, Randall, &c &c.

To conclude with the Entertainment of

Paul and Virginia.

Paul, Madame VESTRIS.
Alambra, Miss COPELAND, Dominique, Mr. KNIGHT,
Captain Tropic, Mr. GATTIE, Don Antonio, Mr. PENLEY.
Diego, Mr. WILLMOTT, Sebastian, Mr. HUGHES,
Sailor, Mr. Howell, Captain of the Guard, Mr. Gibbon.
Officer, Mr. Webster.

Virginia, Miss POVEY,
Jacintha, Miss CUBITT, Mary, Mrs. BLAND.

In Act II. *A DANCE by Miss TREE,*

On Wednesday, There will be no performace.
On Thursday, The Pirate, with the Liar, and the Coronation.

Theatre Royal, Covent Garden.

THE EXILE.

Count Ulrick *(the Exile)* Mr. EGERTON,
Daran, Mr. YOUNG, Welzien, Mr. CONNOR
Governor of Siberia, Mr. W. FARREN,
Baron Altradoff, Mr. MEADOWS,
Count Calmar, Mr. DURUSET,
The Patriarch, Mr. HUNT,
The Czarowitz, Master BODEN,
Rimski, Mr. COMER, Servitz, Mr. FAWCETT,
The Empress Elizabeth, Mrs. FAUCIT,
KatharineMrs. TENNANT, Sedona, Mrs. VINING
Alexina, Miss FOOTE,

To conclude with, a Grand, and Comic Pantomime,

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THE PALACE OF THE KING OF THE GOLD MINES.

On Wednesday will be performed a Grand Selection of Sacred Music.

On Thursday, The Tempest.

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"Nothing extenuate nor set down aught in malice."

No. 75. *Wednesday, Jan. 30, 1822.* *Price 1d.*

This day being the anniversary of "the martyrdom of King Charles," no *dramatic* representation will take place at either of the Theatres; but "*A Grand Performance of Antient and Modern Music*" will be given at Covent Garden, under the direction of Mr. Bochsa, who appears, from the annexed Bill of Performance, to have exerted himself greatly to obtain a host of talent, both vocal and instrumental. In noticing this musical treat, we deviate somewhat from our strict line, and, therefore, do not pledge ourselves to continue to pay similar attention to the Oratorios during Lent.

COVENT GARDEN.

This Theatre was last night extremely full; and its several divisions presented a uniformity of appearance with respect to the number of their occupiers, not very frequently seen of late, though this Theatre has been generally very well attended. The performances excited more than their usual meed of approbation, for the applause in many parts was tumultuous. A very proper sentiment was expressed by the reflecting and sensible portion of the audience on the loudly demanded *repetition* of the disgusting song of "*Young Lobski.*" To such of our readers as *have* heard that song, little will be necessary to prove how much Mr. Fawcett, as Manager of the Theatre, lowered himself by even conforming to *custom*, when it demanded a sacrifice of the respectability of the profession, and the delicacy of the assembled auditors. To such as have *not* heard the song, the two following lines from it will prove how highly calculated it is for the ears of females, whether *wives*, sisters, or daughters.—"*To such then, as are frail in the flesh*"—and—but we will not proceed further. If it be a *hit* with Mr. Fawcett, *such* arts 'tis time that *he* left off. Did a *mere performer* sing it, we might feel for the necessity under which he was placed, but Mr. F.'s privileges might with impunity be here exerted. A person in the Gallery was so delighted with a sentiment which Mr. Young, as *Darran* expressed, that, ~~to the~~ great amusement of the audience, he roared out—"*Bravo Young!*"

DRURY LANE.

The new Tragedy of *Owen, Princ e of Powys, or, Welsh Feuds*, of which we yesterday gave the plot, was repeated last night. This drama will not, we think, long hold possession of the stage. The *story* presents nothing but the common incidents of a state of civil broil, and of the hacknied themes of love, heroism, generosity, and malignity. It is, moreover, not well conducted, being too abrupt and *melo-dramatic;* which latter term may be explained—*rapidity of action for the sake of scenic effect*—an attempt that makes the development of *character* depend on *situation*, rather than on *sentiment* elicited by the combined circumstances of the piece. Inaccuracies of this kind often occur. The *language* in general is good—some speeches merited and received loud applause. We imagine the author is a young man; and, if so, there is from this specimen of his talents, reason to expect something superior from his pen. Mr. Kean confers on *Owen* the impression of his talents, which gives currency to what would hardly be endured in other hands. Mr. Cooper acted *Madoc* tolerably well.

Miss Edmiston made *Theodora*, highly interesting—in the scene where she rejects the offers of Madoc, and is dragged off by *Tudor* to the precipice, great applause was bestowed on her.

THE ITALIAN OPERA HOUSE.

The Opera of *Il Barone di Dolsheim* was, last night, well received by a numerous audience.

Theatre Royal, Covent Garden.

The Nobility, Gentry, & the Public, are respectfully acquainted, that the

GRAND PERFORMANCES

Of Antient and Modern Music

Will commence, and be continued on the usual Wednesdays and Fridays in Lent, under the Management of Mr. BOCHSA, this present Wednesday, for which Occasion a New and Splendid Orchestra, designed and decorated by Mr. Grieve, will be erected by Mr. Saul.

At the commencement of the Performance, the National Anthem, "*God save the King*," will be sung by all the principal Singers, and full Chorus.

PART I.

A Selection from Handel's Sacred Oratorio,

THE MESSIAH.

With the additional Accompaniments by Mozart.

OVERTURE.

Recit. and Air, Mr. SAPIO—Comfort ye my people.——Chorus—And the glory.

Recit. and Air, Mrs. BELLCHAMBERS, and Chorus—

PASTORAL SYMPHONY.

Recit. Mrs. SALMON—There were shepherds.——Chorus—Glory to God.

Air, Mrs. SALMON—Rejoice greatly.

Air, Mr. BELLAMY—Why do the nations.

Recit, and Air, Miss GOODALL—But thou didst not leave.

Air, Madame VESTRIS—He was despised.

Air, Miss STEPHENS—I know that my Redeemer liveth.

Grand Chorus—Hallelujah!

At the end of the first Part, a Concerto on the Violoncell, by Mr. LINDLEY, (composed expressly for this occasion.)

PART II.

A Selection of the most approved Pieces from ROSSINI's Sacred Oratorio,

Moses in Egypt.

Introduction and Trio, Miss GOODALL, Mr. PYNE, Mr. TINNEY, and Chorus—Lamentation for the Plague of Darkness.

Recit, Signor PLACCI—Invocation to the Deity.

Quintetto, Madame RONZI, Mr. BEGREZ, Mr. SAPIO, Signor PLACCI, and Signor DE BEGNIS, and Chorus, accompanied on the Harp by Miss DIBDEN, and on the Horn by Mr. TULLEY,—Praise for the Return of Light.

Recit. and Duet, Mr. SALMON and Mr. BEZREZ—Parting Interview.

Recit. and Air, Madame RONZI, and Chorus.—Anxiety for the Liberation of Israel.

Ottetto, Madame CAMPORESE, Miss GOODALL, Mrs. BELLCHAMBERS, Mr. BEGREZ, Mr. SAPIO, Signor PLACCI, Mr. PYNE, and Signor DE BEGNIS.—General Expression of Sorrow.

Recit. and Duet, Madame RONZI, and Mr. SAPIO—Osrisis secludes Elcia in a Cavern from the search of Moses.

Quartetto, Madame CAMPORESE, Madame RONZI, Mr. BEGREZ, and Mr. SAPIO, accompanied on the Harp by Miss DIBDEN, and Chorus.—Retreat of Elcia discovered.

Recit. and Air, Mrs. SALMON. Quintetto, Miss GOODALL, Mr. PYNE, Signor PLACCI, Mr. NELSON, and Mr. TINNEY, and Chorus—Despair of Elcia, and Death of Osiris.

Recit. Signor PLACCI—Exhortation to the Israelites.

Quartetto, Miss GOODALL, Mrs. BELLCHAMBERS, Mr. BEGREZ, and Signor PLACCI, and Chorus, accompanied on the Harp by

Miss DIBDEN—The Celebrated Prayer.

An Instrumental Movement expressing the Passage of the RED SEA.

Grand Triumphal March and Chorus, accompanied by an additional Military Band, celebrating the Deliverance of Israel.

Between the second and third parts, a Fantasia on the Corno Basetto, Mr. WILLMAN, (in which will be introduced the favorite Air, Cease your Funning.) *Richo.*

NART III.

A Grand Miscellaneous Act,

The celebrated Anthem, as performed in Westminster Abbey at the Coronation of His Majesty——ATTWOOD

Duet, Mrs. SALMON; and Mr. SAPIO—Together let us range the fields.——*(Solomon)——Boyce.*

Recit. ed Aria, Madame CAMPORESE.—Ecco a te——*Mayer.*

Trio, Miss STEPHENS, Mr. BEGREZ and Signor PLACI—Zitti zitti *Rosina.*

Grand Chorns—The heavens are telling——*(Creation)——Haydn.*

Recit. and Air, Miss STEPHENS,—Sweet bird——*Handel.*

Accompanied on the Violin by Mr. MORI.

Duetto, Madame CAMPORESE and Signor AMBROGETTI—Qael occhietto——*Fiovanti.*

Air, Madame VESTRIS—In infancy——*(Artaxerxes)——Arne.*

Duetto, Madame RONZI DE BEGNIS and Signor DE BEGNIS—Io di tutto mi contento——*Mosca.*

Grand Chorus, and Solo, Mr. PYNE——*(Athalie)——Handel.*

Around let acclamations ring,
Bless the true Church and Save the King.

PRINCIPAL VOCAL PERFORMERS.

Mrs. SALMON, Miss STEPHENS,
Madame RONZI DE BEGNIS, Madame VESTRIS, Miss GOODALL,
(There first appearance at these Performances)
Mrs. BEDLCHAMBERS, Miss POVEY, Madame CAMPORESE,
Mr. BELLAMY, Mr. BEZREZ,
Signor AMBROGETTI, Signor DE BEGNIS, Signor PLACCI,
(Their first appea ance at these Performances.)
Mr. PYNE, Mr. HAWES, Mr. NELSON,
Mr. TINNEY, Mr. HIGMAN, and Mr. SAPIO,
(His first Public Performance in London.)
Mr. LINDLEY, Mr. WILLMAN, and Mr. MORI.

SIR GEORGE SMART,
Will conduct the Performance, and preside at the Organ, built by Mr GRAY,
Leader of the Band, Mr. SMART.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.

THE

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No. 76. *Thursday, Jan.* 31, 1822. *Price* 1*d*

THE ANNIVERSARY OF KING CHARLES'S MARTYRDOM.

We can assure our readers that *we* have suffered no *martyrdom* of our feelings at being cut off (by the anniversary of King Charles's beheading) from the mimic world within the walls of *Drury*. Although our critical functions were thus suspended, we are happy to say we have endured none of the torments of a defunct being who has to render a long and terrible account of his misdeeds. We trust that we are not over-righteous in our own opinion, yet on looking back from our late day of rest, at all our past *works*, we cannot justly accuse ourselves of any base or malignant conduct that should put us in the hands of an accusing spirit. To those who, from experience, have an idea of the arduous duty we have had to perform, in sitting *nightly* in a hot theatre for several hours, listening and gazing at what we have heard and seen a hundred times over, we need not expatiate on the amount of our conscientious patience. But such who so seldom have the agreeable opportunity of seeing a play as to consider it impossible for any person to be tired out with this species of amusement, we beg to refer their comprehension, if they happen to be citizens, to their being obliged, day after day, to witness the Lord Mayor's shew, and then we will beg to ask them, if a surfeit of *sights* is not likely to ensue. Certainly, the comparison may be a little out of joint occasionally, as in the theatre we are not *always* entertained with men in armour, and, now and then, have what is rather a scarce commodity amongst Aldermen and Common-Council-men, namely, *wit*. But enough of this—"*well* to our holy work again."—Hem!—*Shakspeare.*

COVENT GARDEN.

In our yesterday's number, we gave the bill of, and a few general remarks upon, the amusements which this Theatre last night offered. In doing this, as we announced to our readers, we deviated from the plan upon which our work was first established, by annexing to it the notices of entertainments not strictly dramatical. Of the absence of *theatrical* performances last night, we erred by not stating to our subscribers in our 74th Number, and thereby preventing any disappointment which might occur from our not publishing upon yesterday, to avoid which *seeming* neglect we chose rather to assume a privilege to which we had not bound ourselves. The amusements which Mr.

Bochsa had prepared for the public, were amply repaid by their support; for we do not remember ever witnessing the assemblage of a more numerous audience at this Theatre than it last night contained. Ere the performances commenced, the Pit was *full*, and immediately after the half-price admission, all the other parts were correspondingly so. An orchestra had been prepared with great taste for the occasion. It was of an octagonal form, festooned; a very splendid ceiling representing the Heavens, and from which were suspended six imitations of chandeliers. The centre was filled by a resemblance of an organ, and the seats, piano, and stands, were arranged with due uniformity. On such an occasion, to speak of the few defects which were evinced by any of the performers, would not be liberal: we shall, therefore, with pleasure only allude to those exertions which struck us as being most conspicuous.

Mrs. Salmon in the air, "*Rejoice greatly*" gave very brilliant testimonies of the greatness of those talents, upon which as a concert singer her fame is founded: there was a melody of tone, a chasteness of style, and a brilliancy of effect, in her execution of that piece of music, which produced from the audience loud approbation, and a very strong effort to obtain an encore. Mr. Lindley on the Violincello, executed a piece of music with his wonted skill, and introduced one or two scotch airs with the happiest effect.

A selection from "*Moses in Egypt*," a sacred Oratorio, or Opera of Rossini's produced at the Theatre san Carlos, a composition of a very brilliant description, next followed. Madame Begnis sang with grest sweetness and effect, and met with very tumultuous approbation. The duetto of "*Io di tutto mi contento*," was sang with considerable spirit, and received a warm encore. The duetto, "*Quel ochietto*" between Madame Camporese and Signor Ambrogetti, was likewise encored; and Handel's "*Sweet bird*" sung by Miss Stephens, and accompanied on the Violin by Mr. Morri, was well deserving of the applanse bestowed upon it. Attwood's Coronation Anthem, was executed with good effect. The composer was a favorite pupil of Mozart's: our limits will not permit us to offer a further remark: but upon the whole the performances were well executed; though neither the chorusses nor band were of the description calculated to give proper effect to the music selected.

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Theatre Royal Covent Garden.

THE TEMPEST.

Prospero, *(a Magician)* Mr. YOUNG,
Alonzo, King of Naples, Mr. EGERTON,
Antonio, the Usurper of Milan, Mr. CHAPMAN,
Ferdinand, Mr. ABBOTT,
Gonzalo, a Nepolitan, Counsellor, Mr. JEFFERIES
Hippolyto Mr. DURUSET. Stephano Mr. FARREN
Trinculo, Mr. BLANCHARD,
Caliban, a monster, of the Island, Mr. COMER,
Dorinda, Miss STEPHENS,
Miranda, Miss HALLANDE, Ariel, Miss TREE.
Chorus of Spirits, 1st Spirit, Mr. PYNE,
Mess. Comer Crumpton, George, Montague, Norris, G. Pyne, &c. &c
Miss BEAUMONT, Mrs. BISHOP, Mrs. BOYLE, Miss LOVE, &c.
Mesdms, Appleton. Coates, Green Grimaldi, Herbert, &c.

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

Succession of the Scenery.

THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES
THE SANDY DESERT,
In the midst of which grows the ORANGE TREE.
THE CHAMBER OF THE PRINCESS.
THE NUPTIAL HALL.
THE CASTLE OF POLISHED STEEL.
The Garden of the Castle. The Sea Port of Golconda.
VIEW FROM MARGATE PIER. STEAM PACKET.
Billingsgate, London Bridge, and the Pool. A Street in London.
OUTSIDE OF WESTMINSTER HALL.
Inside of the Court of King's Bench. Blackheath, near London.
JOHNNY GILPIN's HOUSE, CHEAPSIDE.
The Turnpike-House—Stamford-Hill—The Bell at Edmonton—The Rotunda of the Bank of England.
THE PALACE OF THE KING OF THE GOLD MINES

To-morrow, The Two Gentlemen of Verona.

Theatre Royal, Drury Lane.

THE PIRATE.

The Music, chiefly by Mr. T. Cooke.

Principal Characters by

Mr. COOPER. Mr. PENLEY,
Mr. POPE, Mr. FITZWILLIAM, Mr. LOVEDAY,
Mr. GATTIE, Mr. HARLEY,
Mr. SMITH, Mr. FOOTE, Mr. VINING.
Messrs Dobbs, Read, Taylor, Willmott, Webster, Howell, D. Smith, Randall, Sheriff, Isaacs, Turnour, Seymour, Guisso, Hope, Guischard, Rames, Morris, Goodson, Goodson, jun. &c.

Madame VESTRIS, Miss CUBITT,
Mrs. BLAND, Miss POVEY, Miss TREE,
and Mrs. W. WEST.
Messdms. Barnard, Margerum, Hill, Webster, Philips, Edwards, Cooper, Willmott, Mallard, Taylor, Smith, Best, Tokely, Valancy, &c.

After which the Farce of

THE LIAR.

Young Wilding, Mr. ELLISTON,
Sir James Elliott, Mr. THOMPSON,
Old Wilbing, Mr. POWELL, Papillion, Mr. GATTIE.
Miss Grantham, Mrs. EDWIN,
Miss Godfery, Miss SMITHSON,
Kitty, Miss TIDSWELL.

To conclude with (100th time)

The Coronation.

The characters the same as before.

To-morrow Owen Prince of Powys; or, the Welsh Feuds. with Paul and Virginia. Miss BOOTH is engaged here.

THE

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AND

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No. 77. *Friday, Feb.* 1, 1822. *Price* 1*d.*

COVENT GARDEN.

This Theatre was last night most numerously attended. The dress circle, pit, and galleries were quite full, and the upper circles of Boxes were more than two-thirds filled. If Fortune, in a capricious mood, takes not a flight, the present season may vie in success with any since the erection of the Establishment. The attendance at this House has not only been (generally speaking) unprecedented, but obtained by the managers at a most inconsiderate risk & expence. On reference to the Indexes of our last two volumes, we perceive that the chief, and we may say sole attractions of the season, have been the *Exile*, the *Two Gentlemen of Verona*, and the *Pantomime*. The former has been represensed for 39 nights, the Two Gentlemen 24, and the last mentioned entertainment has already been performed 31 nights. With the exception of the Pantomime, expense has not been incurred by either dresses, scenery, or the numerous *et ceteras* which swell the Treasury bills on the production of most new pieces. Those we have mentioned, were old ones vamped up for the occasion; and the managers, like apple women at their stalls, stuck upon their savoury gingerbread a piece of gilding here, and a few comfits there, which soon attract the eye, and gratify the honeyed taste of the youthful palate.—The expenses of the Establishment must this season be upon rather a reduced scale, from the absence of Mr. C. Kemble, of a principal male vocal performer, and of several other superior, as wellas inferior actors. But a liberal—we wish we could say enlightened policy, generally marks the proceedings of this Theatre, and the cause of the deviation from the wish which we have just expressed, arises from the *study*, and *encouragement*, and not the *correction*, of a vitiated public taste. Shakspeare's play of the *Tempest* was the chief attraction of last evening. This piece is generally admitted to be one of the happiest efforts of its great Author's genius. In it, he has soared above the narrow limits of dramatic rules, and while bending to the sway of reason, has fixed his throne amidst the realms of fancy. It is supposed to have been one of his latest works, and the originality of the plot is generally yielded to him; and though the introduction of demons, sprites, and elfs, may not accord with the modern notions of dramatical propriety, the prevailing sentiments for such representations in the age in which their Master lived, renders their introduction, even upon that score, most excusable.

Mr. Young performed Prospero with a happier success than on the previous night of its representation; there was a greater variety in his style, marked with stronger rays of feeling. We are *extremely* happy to state that Miss M. Tree in addition to the delight which her performance of the vocal and acting parts of the character of *Ariel* created, associated with it even a higher claim to our approbation, by *resuming* in her dress the character of the delicate female, in the personification of the dramatic spirit. By *such* ladies never deviating in their *public* capacities, from the received ideas of society, which they uphold and adorn in their *private* ones, the profession of the Stage becomes truly honorable. Let *those* who in *retired* life, o'erleap the laws of modesty and virtue, be (if the public will sanction it) the *first* (if *not* the only) to assume in their *profession* the appearance of the vices which sully their private characters; but let *those* who *are* estimable members of society, be the *last* to approach within the *shadow* of a dereliction, from the refinement of their truer selves. Should a repetition of The Tempest take place, we would advise Miss Hallande to devote a little time to the study of the *music*. Mr. Duruset performed with considerable propriety and effect. The part of Dorinda was admirably performed by Miss Stephens; and what little of the vocal duty of the evening was hers, she executed with her usual success.

DRURY LANE.

The Pirate, *The Liar*, and *The Coronation*, were performed last night to a tolerably good house. Mr. Ellilton's *Young Wilding* is an amusing performance.

On Saturday last the Theatre at Cheltenham was opened for one night only, with the play of *The Heir at Law*. The Cheltenham Chronicle, in a part of its critisism, says with regard to Colonel Berkeley, who performed, " But our business is now with Dick Dowlas, and never did *Colonel Berkeley*, more effectually sustain the accomplished " wild-duck shooting, bar-throwing, punch-making, cricket-playing, and love-making lawyer's clerk," than on Saturday evening, On his *entre* his reception was enthusiastic ;—and the warmest applause marked his talented performance throughout.!

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Theatre Royal, Covent Garden.

This Evening will be acted *The*

Two Gentlemen of Verona.

Duke of Milan, Mr. EGERTON.
Antonio, Mr. CHAPMAN, Proteus, Mr. ABBOTT
Valentine, Mr. JONES, Sir Thurio, Mr. FARREN
Sir Eglamour, Mr. HUNT, Launce, Mr. LISTON,
Speed, Mr. BLANCHARD,
Ubaldo, Mr. DURUSET, Carlos, Mr. TAYLOR,
Julia, Miss M. TREE,
Sylvia, Miss HALLANDE,
Lucetta, Miss BEAUMONT.

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

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The Turnpike-House—Stamford-Hill—The Bell at Edmonton—The Rotunda of the Bank of England.
THE PALACE OF THE KING OF THE GOLD MINES

To-morrow, (by particular desire) the Opera of *Rob Roy Macgregor*
Rob Roy, Mr. Macready, Diana Vernon, Miss Stephens.

On Monday, the Exile, being the only night it can be acted next week

On Tuesday, (3rd time) the Play of *The Tempest.*

Theatre Royal, Drury Lane.

This Evening will be performed (2nd. time) a New Tragedy entitled

OWEN,
Prince of Powys;
Or, Welsh Feuds

The Principal Characters by

Mr KEAN, Mr. COOPER, Mr. PENLEY
Mr. BARNARD, Mr. POPE, Mr. FOOTE,
Mr. POWELL, Mr. BROMLEY,
Mr. THOMPSON, Mr. WILLMOTT, and
Miss EDMISTON,

In Act II. An ODE.

Composed by Sir John STEVENSON
The Bards, Messrs Gibbon, Dobbs, Randall, &c &c.

To conclude with the Entertainment of

Paul and Virginia.

Paul, Madame VESTRIS.
Alambra, Miss COPELAND, Dominique, Mr. KNIGHT,
Captain Tropic, Mr. GATTIE, Don Antonio, Mr. PENLEY.
Diego, Mr. WILLMOTT, Sebastian, Mr. HUGHES,
Sailor, Mr. Howell, Captain of the Guard, Mr. Gibbon.
Officer, Mr. Webster.
Virginia, Miss POVEY,
Jacintha, Miss CUBITT, Mary, Mrs. BLAND.
In Act II. *A DANCE by Miss TREE,*

To-morrow, Owen, Prince of Powys; or, Welsh Feuds. With Therese. Mariette, Miss S. Booth.

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No. 78. *Saturday, Feb.* 2, 1822. *Price* 1*d.*

DRURY LANE.

THE Play of *Owen, Prince of Powys,* was performed for the third time last night. It goes off no better than it did the first evening, and notwithstanding the language and action, is a drama only to be tolerated some short space, so long as MR. KEAN condescends to forget *Richard, Othello,* and *Lear,* in enacting the melo-dramatic part of *Owen.* For our part we are somewhat impatient to see him again in one of those *mind-improving* characters of the divine Bard, for it is hardly possible we could be much fatigued with witnessing any of his efforts, however frequently they have been repeated before us.

The interest of the Manager, we suspect, will soon aid our wishes, and cause him without much loss of time to again grace his house with Shakespeare's genius, that to the latest days will be the source of Theatrical profit, and intellectual gratification. The author of *Owen,* will do well to study the developement of *character* through all the refinements and variations it is susceptible of, instead of exhibiting a bare rude outline of the common passions, in which *action* holds more sway of interest than *thought.* Some disapprobation occurred at the conclusion. The musical Entertainment of *Paul and Virginia* is quite a treat. The acting, singing, and scenery, are excellent. If the Manager had produced this piece at Christmas, instead of the ridiculous farago of *Giovanni in Ireland,* it would have been preferred by every one to the absurdities of a *Pantomime,* and parents would have brought their children to partake with themselves in the delightful associations, the innocent gaiety, the tenderness, and moral, with which it is fraught. We remember the tears we shed in our youth on reading *St. Pierre's* moving tale of *Paul and*

Virginia; and, although the drama is necessarily a deviation from the original story, yet enough is retained to call up the memory of past sensations.

We are sorry to say the House was poorly attended.

Miss S. Booth makes her first appearance on *this* stage to-night, as *Mariette*, in the drama of *Therese*. This interesting actress is too well known to a London audience not to cause them to rejoice at her return to a theatre worthy of her agreeable talents. Miss S. Booth, we believe, was first distinguished at Liverpool; she was afterwards engaged at the Surrey Theatre, and from thence came to Covent Garden, where she long was a distinguished favourite: but Mr. Harris required her services at his new Theatre in Dublin, and there she went and gave great satisfaction. On her late return to London, she has appeared for a few nights at the Surrey and Olympic, and at length is placed in a situation more congenial to her talents, where we hope often to have the pleasure of seeing her, as she is equally meritorious in her private conduct, as in her public capacity.

COVENT GARDEN.

A numerous and genteel audience again attended this house, last night, to see *The Two Gentlemen of Verona*, and the *Pantomime*. nothing new occurred in the performances.

A *new Opera* is preparing here, founded on the *Legend of Montrose*. It is to be called *Montrose, or the Children of the Mist*. The subject affords much room for an energetic drama, and for the display of beautiful scenery. Really managers ought to present Sir Walter Scott with a *Piece of Plate*.

THE ITALIAN OPERA HOUSE.

This Evening will be performed, Mozart's Opera, entitled,

LE NOZZE DI FIGARO.

In the Second Act, a DIVERTISSEMENT.

After the Opera, the new Ballet composed by M. Anatole, with new scenery, machinery, dresses, decorations, &c. entitled

PANDORE.

There are at this time only five of the Theatrical contemporaries of Mr. Garrick living. viz. Mr. Wroughton, Mrs. Hartley, Mrs. Mattocks, Mr. Wewitzer, and Mr. Quick; the youngest of whom has passed the 75th of his age.

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Theatre Royal, Covent Garden.

This Evening will be acted *The Opera of*

Rob Roy Macgregor.

Sir Frederick Vernon, Mr. EGERTON,
Rashleigh Osbaldistone, Mr. ABBOTT,
Francis Osbaldistone, Mr. DURUSET,
Owen, Mr. BLANCHARD,
Capt. Thornton, Mr. CONNOR,
Roy Roy Macgregor Campbell, Mr. MACREADY,
Dougal, Mr. COMER, Macs'uart, Mr. KING,
Major Galbraith. Mr. TAYLOR,
Baillie Nichol Jarvie, Mr. LISTON,
Diana Vernon, Miss STEPHENS,
Martha, Miss E GREEN,
Helen Macgregor, Mrs. FAUCIT.

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

Succession of the Scenery.

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THE PALACE OF THE KING OF THE GOLD MINES

On Monday, the Exile, being the only night it can be acted next week
On Tuesday, (3rd time) the Play of *The Tempest.*

Theatre Royal, Drury Lane.

This Evening will be performed (8th. time) a New Serious Drama,

THE PIRATE.

The Music, chiefly by Mr. T. Cooke.

Principal Characters by

Mr. COOPER. Mr. PENLEY,
Mr. POPE, Mr. FITZWILLIAM, Mr. LOVEDAY,
Mr. GATTIE, Mr. HARLEY,
Mr. SMITH, Mr. FOOTE, Mr. VINING.

Messrs. Dobbs, Read, Taylor, Willmott, Webster, Howell, D. Smith, Randall, Sheriff, Isaacs, Turnour, Seymour, Guisso, Hope, Guischard, Rames, Morris, Goodson, Goodson, jun. &c.

Madame VESTRIS, Miss CUBITT,
Miss TREE.
and Mrs. W. WEST.

Messdms. Barnard, Margerum, Hill, Webster, Philips, Edwards. Cooper, Willmott, Mallard, Taylor, Smith, Best, Tokely, Valancy, &c.

To conclude with the Drama in 3 Acts of

THERESE;

Carwin, the Advocate, Mr. COOPER,
Fontaine, the Pastor, Mr. POPE,
Count de Morville, Son of the Countess, Mr. BARNARD,
Picard, Steward of the Countess, Mr. GATTIE,
Lavigne, a Farmer, Mr. KNIGHT,
Delparc, a Magistrate, Mr. BROMLEY,
Mariette, Miss S. BOOTH, *(Being her 1st appearance on this stage)*
The Countess de Morville, Mrs. EGERTON,
Bridget, Wife of Lavigne, Mrs. HARLOWE,
Nannette, Servant of the Farmer, Miss PHILLIPS.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

'Nothing extenuate nor set down aught in malice.'

No. 79. Monday, Feb. 4, 1822. Price 1d.

DRURY LANE.

On Saturday evening, after the *Pirate*, the melodrama called *Therese* was performed, and introduced Miss S. Booth on this stage, as *Mariette*. It is almost superfluous to say, this lady was greeted with a hearty welcome. There must have been many persons in the house who, like ourselves, witnessed her early performances at Covent Garden Theatre, and could not forget *first* impressions, which were so strongly in her favour that she at once became a *leading* attraction. In characters of *feeling*, or of *vivacity*, she always gives delight; yet it is in a very different manner from Miss Kelly, whose celebrity in a certain line of the *pathetic* and the *humorous*, will last with the history of the stage.

Miss Booth in the expression of tender sentiment, or juvenile innocence, surpasses the former lady, but in giving effect to *high-wrought* feeling, she certainly must yield to her. We know not of any actress that can so powerfully interest in parts of the latter nature, as Miss Kelly.—She appears the very being she represents; and every throb of fear, or look of solicitude, seems the genuine impulse of her own breast. Miss Booth as *Mariette*, wins on us by less potent means than Miss Kelly; she reaches our feelings by an inferior intellectual exertion, and we are moved by her scenes of distress in some degree, by external circumstances; her very stature adds to the idea of helplessness and timidity, and makes her more an object of pity and regard.

The "Tragedy" of *Owen, Prince of Powys*, will not be acted again. In recording its failure, we would add our belief that the author is capable of producing a play meriting a better fate. *Owen* was no insignificant work; it exhibited strong proofs of considerable talent for dramatic writing, and had the author devoted more attention to the clear developement of the plot, and rested less on the talents of the performers, in all probability, we should have had to fulfill the more pleasing duty of commendation. Every thing has been done by the Manager and the performers to give it stability.

A *New Pathetic Drama*, in three Acts, is announced to be produced here on Saturday next.

COVENT GARDEN.

The Opera of *Rob Roy Macgregor* was acted on Saturday to a good house. We have already expressed our opinion of Mr. Macready's *Rob*. It is not an entirely natural performance: although forcible in many parts, it does not strike us as the true representation of the bold, shrewd, proud, *rough-polished* Highlander. Mr. Macready is too *classical*—he cannot make us believe him to be a cattle-stealer—he looks at one time like a philosopher in disguise, and at another like a high-bred commander, equally fit for the closet or the field. The homely pride, the unlettered conversation, the undisciplined courage of *Rob Roy*, do not at all suit Mr. Macready's style of acting. Miss Stephens is a delightful *Diana Vernon*.

The announced arrangements for the week at this house are as follows:—

To-morrow, the Play of The Tempest. On Wednesday, The Two Gentlemen of Verona. On Thursday, The Tempest. On Friday, The Exile; to which will be added, John of Paris, Princess Navarre, (first time) Miss Hallande. On Saturday, Shakespeare's Comedy of Errors. Luctnda, Miss M. Tree, Adriana, Miss Stephens; with the Musical Entertainment of Brother and Sister.

THE ITALIAN OPERA HOUSE.

Le Nozze di Figaro, with *Pandore*, were witnessed on Saturday night by a brilliant assemblage. The music of *Mozart*, is most delicious.

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Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

King Richard III.

King Henry, Mr. POPE,
Prince of Wales, Miss G. CARR,
Duke of York, Master R. CARR,
Duke of Glo'ster, Mr KEAN,
Duke of Buckingham, Mr. PENLEY,
Duke of Norfolk, Mr. BROMLEY,
Earl of Richmond. Mr. COOPER,
Earl of Oxford, Mr. WEBSTER,
Lord Stanley, Mr. POWELL,
Lord Mayor, Mr. MEREDITH,
Sir Robert Brackenbury, Mr. FOOTE,
Sir William Catesby, Mr. VINING,
Sir Richard Ratcliffe, Mr. WILLMOTT,
Tressel, Mr. BARNARD,
Tyrrell, Mr. Dobbs. Dighton, Mr. Turnour,
Blunt, Mr. Read, Forest, Mr. Howell,
Elizabeth, Queen of Edw. the 4th. Mrs EGERTON,
Lady Anne, Mrs. W. WEST,
Duchess of York, Mrs. KNIGHT,

To conclude with the Entertainment of

Paul and Virginia.

Paul, Madame VESTRIS.
Alambra, Miss COPELAND, Dominique, Mr. KNIGHT,
Captain Tropic, Mr. GATTIE, Don Antonio, Mr. PENLEY.
Diego, Mr. WILLMOTT, Sebastian, Mr. HUGHES,
Sailor, Mr. Howell, Captain of the Guard, Mr. Gibbon.
Officer, Mr. Webster.

Virginia, Miss POVEY,
Jacintha, Miss CUBITT, Mary, Mrs. BLAND.

In Act II. *A DANCE by Miss TREE,*

To-morrow; The Pirate with the Liar, And the Coronation.

Theatre Royal, Covent Garden.

This Evening will be performed the Play of

THE EXILE.

Count Ulrick *(the Exile)* Mr. EGERTON,
Daran, Mr. YOUNG, Welzien, Mr. CONNOR.
Governor of Siberia, Mr. W. FARREN,
Baron Altradoff, Mr. MEADOWS,
Count Calmar, Mr. DURUSET,
The Patriarch, Mr. HUNT,
The Czarowitz, Master BODEN,
Rimski, Mr. COMER, Servitz, Mr. FAWCETT.
The Empress Elizabeth, Mrs. FAUCIT,
KatharineMrs. TENNANT, Sedona, Mrs. VINING
Alexina, Miss FOOTE.

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

Succession of the Scenery.

THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES.
THE SANDY DESERT,

In the midst of which grows the ORANGE TREE.
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To-morrow (3rd time) the Play of *The Tempest.*

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No. 80. *Tuesday, Feb. 5, 1822.* *Price 1d.*

DRURY LANE.

We expressed our hopes on Saturday, that Mr. Kean would soon re-appear in one of his eminent characters, and last night we were gratified by his performing Glo'ster in Richard the Third. What can we say that would wear the shape of novelty, respecting his representation of this arduous character? Absolutely nothing—The public are already intimately acquainted with the vigour, the beauties, the defects of his style of acting; and to dwell on them as displayed in his *Richard* would at present be superfluous. Mr. Kean has raised for himself a high reputation; yet he labours under the common fate of all men who have distinguished themselves—he has enemies to his fame; *detractors*, who, because he has imperfections, are inclined to deny him a title to any real merit; *detractors*, who are so from a love of differing from common opinion; *detractors* that detest the *Successful*, merely because the latter have overstepped the boundaries which they could not reach. Heaven forbid that we should deny the possibility of the existence of a conscientious opinion adverse to Mr. Kean's histrionic reputation—there *may* be many who do not accord with us and the great majority of the public, regarding his merits. *Taste will differ.* Yet we must be allowed to hold fast to our declared sentiments, in considering this gentleman singularly gifted to enforce the passions, and to render powerfully prominent the varying shades and lights of character, whereby he astonishes, interests, and impresses the mind, and keeps up a close connection between imagination and reason. It is with regret we enter into a decided protest against the performance of the *Duke of Buckingham* by Mr. Penley.

He is as unfit for such a part, as Mr. Powell is for that of *Harlequin* Mr. Penley may play the *walking gentleman*, or the soft-pated *fop*, but to attempt the political tool, *Buckingham*, is folly in the extreme. Mr. Cooper's *Richmond* is *energetic*, at least—he gives to the future King Harry, however, a more *warlike* than *politic* bearing, which is not exactly accordant with the character of *Richmond*.

COVENT GARDEN.

The Exile again attracted a good house, and *The Pantomime* followed: the latter entertainment has now been given for thirty-five nights, and the steady play-goers are now worn out with its mummery. Surely it is time for the Manager to make a change, and favor us with something more rational to laugh at. We are convinced from observation on the state of the House, at first and half-price, that the Pantomime has nearly ceased to attract; but it would appear that so long as there are attractive first pieces, there is no exertion made for conferring a *full* measure of proper entertainment. A good Christmas Harlequinade might be permitted to run for three weeks, whilst our children are from school, but to offer such a species of amusement nightly for three weeks longer, is paying a wretched compliment to the part of the public possessing taste and good sense.

THE ITALIAN OPERA HOUSE.

This Evening will be performed, Mozart's Opera, entitled,

LE NOZZE DI FIGARO.

In the Second Act, a DIVERTISSEMENT.

After the Opera, the new Ballet composed by M. Anatole, with new scenery, machinery, dresses, decorations, &c. entitled

PANDORE.

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Theatre Royal, Drury Lane.

This Evening will be performed

THE PIRATE.

The Music, chiefly by Mr. T. Cooke.

Principal Characters by

Mr. COOPER. Mr. PENLEY,
Mr. POPE, Mr. FITZWILLIAM, Mr. LOVEDAY,
Mr. GATTIE, Mr. HARLEY,
Mr. SMITH, Mr. FOOTE, Mr. VINING.

Messrs. Dobbs, Read, Taylor, Willmott, Webster, Howell, D. Smith, Randall, Sheriff, Isaacs, Turnour, Seymour, Guisso, Hope, Guischard, Rames, Morris, Goodson, Goodson, jun. &c.

Madame VESTRIS, Miss CUBITT,
Miss TREE,
and Mrs. W. WEST.

Messdms. Barnard, Margerum, Hill, Webster, Philips, Edwards, Cooper, Willmott, Mallard, Taylor, Smith, Best, Tokely, Valancy, &c.

After which the Farce of

THE LIAR.

Young Wilding, Mr. ELLISTON,
Sir James Elliott, Mr. THOMPSON,
Old Wilbing, Mr. POWELL, Papillion, Mr. GATTIE.
Miss Grantham, Mrs. EDWIN,
Miss Godfery, Miss SMITHSON,
Kitty, Miss TIDSWELL.

To conclude with (103nd time)

The Coronation.

To-morrow, Othello. Othello, Mr. Kean. Iago, Mr. Cooper.
On Thursday, The Pirate. After which a Petit Comedy, called
LOVE IN HUMBLE LIFE.

Theatre Royal, Covent Garden.

This Evening will be performed the Play of

THE TEMPEST.

Prospero, *(a Magician)* Mr. YOUNG.
Alonzo, King of Naples, Mr EGERTON,
Antonio, the Usurper of Milan, Mr. CHAPMAN,
Ferdinand, Mr. ABBOTT,
Gonzalo, a Nepolitan, Counsellor, Mr. JEFFERIES
Hippolyto Mr. DURUSET, Stephano Mr. FARREN
Trinculo, Mr. BLANCHARD,
Caliban, a monster, of the Island, Mr. COMER,
Dorinda, Miss STEPHENS,
Miranda, Miss HALLANDE, Ariel, Miss TREE.
Chorus of Spirits, 1st Spirit, Mr. PYNE,
Mess. Comer Crampton, George, Montague, Norris, G. Pyne, &c. &c
Miss BEAUMONT, Mrs. BISHOP, Mrs. BOYLE, Miss LOVE, &c.
Mesdms, Appleton. Coates, Green Grimaldi, Herbert, &c.

To conclude with, a Grand, and Comic Pantomime,

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To-morrow, The Two Gentlemen of Verona.

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No. 81. *Wednesday, Feb. 6, 1822.* *Price 1d.*

DRURY LANE.

There was a thin house, last night, to see *The Pirate*, *The Liar*, and *The Coronation*. This indifferent attendance may partly be ascribed to the threatening gale during the day, which overturned chimney-pots and Mr. Elliston's hopes of an audience at one and the same time: for he must have been convinced, ere this, that *The Pirate* had not been able, in *fair* weather, to bring the guns of *Fortune's Favourite* to bear on any rich prize during its cruise on the ocean of Drury, and, therefore, he could not expect much success in *foul*. *Captain Cleveland* and *Jack Gough* cannot, in fact, command *hands* enough to carry on the war; *Magnus Troil* and his deep-sea boatmen cannot catch that floundering whale, the Public; even the two pretty, sweet singing, *Miss Troils*, cannot get lovers enough; and *Norna's* spells have no power to bring within her magic circle congregated thousands; nor can she, with all her mysterious chiding, divest the black-looking elements in the *Pit* of their alarming proofs of a gathering storm. A *sullen breeze* from that quarter proclaimed the coming danger, and the sun of good-humour was for a moment obscured when the whole crew appeared at the finale. We suspect that *The Pirate* will soon go to *Davy Jones's Locker* in good earnest.

Mr. Emerson, in the farce, played *Young Wilding* humourously; but that rascally engraver, *Time*, has cut so many lines in his face that he is but an indifferent representative of a *young* gentleman. Vivacity and comic point are always to be found in Mr. E., and as the *Liar*, he fibs, or rather *poetises*, with most agreeable audacity. Mr Gattie is really a very good *Papillon*—his shrugs, and correcting and reprehending twitches, and utter shame and distress at his master's blunders, were very comically given. Mrs. Edwin, as the coquetting

Miss Grantham, was very gay—and Miss SMITHSON, as the uninitiated *Miss Godfrey*, was a very sweet-looking young lady in white silk, but it was a pity she came abroad in the Park without her *scarf*.—We will not attribute this to a disinclination on her part to deprive us of the pleasure of beholding her symmetry; she, however, should be careful to avoid the appearance of a negligent display.

COVENT GARDEN.

The Play of *The Tempest*, which was the first performance of yesterday evening, did not draw quite so numerous an audience as on its late representations. The *seats* of the Pit, however, were filled, and the Dress Boxes well attended, but the Upper Circles and the Galleries were less plentifully supplied.

Those, who summoned by public duties, or urged by the habits of fashionable life, now leave their groves and parks to enter the political arena, or the gay circles of the metropolis, may be expected to grace occasionally our principal Theatres. That they *ought* to patronise them is certain; for where should the Drama find more powerful supporters than amongst the highly educated and the wealthy classes? When genius fills the stage, *they* should lend their aid and countenance to its efforts, and endeavour to restore a just public taste, which has been injured by the eye-pleasing exhibitions to which the managers have paid and drawn so much attention that one of the first things thought of by an audience is the *scenery*, rather than the *sense* of the dialogue.

Appropriate scenery certainly is a great embellishment; and we may make some allowance for a smoke-dried *cockney's* ecstatic delight at beholding a rural moonlight view, or the rising sun tipping mountains with his golden beams, considering how rarely he beholds these exhibitions of nature; yet those who have more recently contemplated them, may find there is no call for such enthusiastic feeling, which had better be bestowed on the soft images of the Poet, or the brilliant display of his effulgent fancy.

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Theatre Royal, Covent Garden.

This Evening will be performed the Play of

Two Gentlemen of Verona.

Duke of Milan, Mr. EGERTON.
Antonio, Mr. CHAPMAN, Proteus, Mr. ABBOTT,
Valentine, Mr. JONES, Sir Thurio, Mr. FARREN,
Sir Eglamour, Mr. HUNT, Launce, Mr. LISTON,
Speed, Mr. BLANCHARD,
Ubaldo, Mr. DURUSET, Carlos, Mr. TAYLOR,

Julia, Miss M. TREE,
Sylvia, Miss HALLANDE,
Lucetta, Miss BEAUMONT.

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

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Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

OTHELLO.

Duke of Venice, Mr. FOOTE,
Brabantio, Mr. POWELL,
Gratiano, Mr. MEREDITH,
Lodovico Mr. BROMLEY. Montano Mr. BARNARD
Othello, Mr. KEAN,
Cassio, Mr. PENLEY, Roderigo, Mr. BUSSELL,
Iago Mr. COOPER,
Leonardo, Mr. Sheriff, Julio, Mr. Dobbs.
Marco, Mr. Howell, Paulo, Mr. Read,
Giovanni, Mr. Isaacs. Luca, Mr. Randall,
Antonio, Mr. Webster, Messenger, Mr. Willmott.
Desdemona, Mrs. W. WEST,
Emilia, Mrs. EGERTON.

To conclude with the Entertainment of

Paul and Virginia.

Paul, Madame VESTRIS.
Alambra, Miss COPELAND, Dominique, Mr. KNIGHT,
Captain Tropic, Mr. GATTIE, Don Antonio, Mr. PENLEY.
Diego, Mr. WILLMOTT, Sebastian, Mr. HUGHES.
Sailor, Mr. Howell, Captain of the Guard, Mr. Gibbon.
Officer, Mr. Webster.

Virginia, Miss POVEY,
Jacintha, Miss CUBITT, Mary, Mrs. BLAND.

In Act II. *A DANCE by Miss TREE.*

On Thursday, The Pirate, After which a Petit Comedy, called
LOVE IN HUMBLE LIFE.

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No. 82. *Thursday, Feb. 7, 1822.* *Price 1d*

DRURY LANE.

Mr. Kean does what the whole force of *The Pirate* cannot effect—he fills the coffers of his commander, and brings the Drama he steers safe into port, without any symptoms of having encountered a storm. In plain language, there was a numerous and elegant audience, last night, in this Theatre to see his *Othello*, which is a performance of infinite merit. The applause was frequent, and, in general, well directed; and at the close was conferred in a most animated manner. Mr. Elliston must now be conscious that his only course to ensure success is to rely on *Mr. Kean* and *Miss Edmiston* for at least three days in the week, and for the other three to trust to himself, Mr. Munden, Mr. Harley, Mr. Knight, Miss Kelly, Mrs. Edwin, Miss Booth, &c. &c. who form a comic host that are not equalled at any other Theatre. If to these means of attraction, he adds Madame Vestris, Mrs. Bland, Miss Cubitt, Miss Povey, Mr. T. Cooke, &c. in light operatic after-pieces; such an agreeable diversity would be afforded as must attract, if any thing dramatic can.

We observe the announced "Petit Comedy, *Love in Humble Life*," which was to have been acted to-night, is withdrawn. This vacillation is bad. The Manager should never advertise a new piece, until his judgment has been fully confirmed at rehearsal. Perhaps, however, we are to be favoured with *Love in Humble Life* on some other occasion. Yet this indecision, as to the time of representation, indicates very indifferent management, for to disappoint the public even in trivial matters, begets an impatience and contempt which is dangerous on occasions where new exertions are made to attract.

Mr. KEAN is preparing for his appearance as *Sir Pertinax Macsycophant*, in THE MAN OF THE WORLD. This character has not been played with any high effect since the late Mr. COOKE acted it. Cooke both looked and spoke the part inimitably—his features were well adapted to represent a Scot, having an aquiline nose and high cheek bones, and much resembled *Mr. Meredith*, of Drury Lane Theatre; his northern dialect was so very correct, that Scotsmen felt none of that disgust which bad imitators occasion. We are convinced that *Mr. Kean* will *act* Sir Pertinax very well, but we much fear he will fail in the broad rich twang that marked Cooke's pronunciation, and be thought to have a less effective countenance than this last great representative of the Man from the land o'cakes.

COVENT GARDEN.

THE Pit, Dress Boxes, and Galleries, were well attended last night, although the often-repeated *Two Gentlemen of Verona*, and the *Pantomime*, were the entertainments. It would appear, from the present circumstance of good houses taking place, even when it might be supposed the patience of the public were worn out by the long continuance of similar performances, that there exists a sufficient stock of new audiences to meet the repetition. This, however, is not the case at all times. It depends on events over which Managers have no controul: such as an occasional increased influx of strangers to the metropolis; or to the state of public affairs recalling absentees. Thus the meeting of Parliament is of itself sufficient to account for many *new* attendances at the theatres in all parts of them; and the fresh arrived family, from the master, or at least the mistress, down to the Groom and Mrs. Betty, are to be found amongst the unsophisticated admirers of the drama of the night, be it any thing coming under the sanction of Shakspeare's name, *opera-ized* or merely *darned* and *pieced* in the dialogue by John Kemble, or by John Dryden, &c.

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Theatre Royal, Covent Garden.

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THE TEMPEST.

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Ferdinand, Mr. ABBOTT,
Gonzalo, a Nepolitan, Counsellor, Mr. JEFFERIES
Hippolyto Mr. DURUSET, Stephano Mr. FARREN
Trinculo, Mr. BLANCHARD,
Caliban, a monster, of the Island, Mr. EMERY
Dorinda, Miss STEPHENS,
Miranda, Miss HALLANDE, Ariel, Miss TREE.
Chorus of Spirits, 1st Spirit, Mr. PYNE,
Mess. Comer Crumpton, George, Montague, Norris, G. Pyne, &c. &c
Miss BEAUMONT, Mrs. BISHOP, Mrs. BOYLE, Miss LOVE, &c.
Mesdms, Appleton. Coates, Green Grimaldi, Herbert, &c.

To conclude with, a Grand, and Comic Pantomime,

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To-morrow, The Exile, and John of Paris

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

KING LEAR.

King Lear, Mr KEAN,
Duke of Burgundy, Mr. DOBBS,
Duke of Cornwall, Mr. PENLEY,
Duke of Albany, Mr. THOMPSON,
Earl of Glo'ster, Mr. BROMLEY,
Earl of Kent Mr POPE,
Edgar, Mr COOPER,
Edmund, Mr BARNARD,
Oswald, Mr. RUSSELL.
Knights, Messrs. Webster, Sheriff, Randall, &c. &c.
Captain of the Guard, Mr. READ,
Herald, Mr. Millmott, Page to Goneril, Miss Cooper,
Page to Regan, Miss Edwards,
Old Man, Mr. FOOTE, Edward, Mr Vining,
Ruffians, Messrs. Howell, and Taylor.
Goneril, Mrs. KNIGHT, Regan, Mrs EGERTON,
Cordelia, Miss EDMINSTON,
Aranthe, Miss PHILLIPS.

To conclude with (104th time)

The Coronation.

To-morrow, Macbeth, Macbeth, Mr. Kean. Macduff, Mr. Cooper, Lady Macbeth, Miss Edmiston.

On, Saturday will be performed *(for the 1st time)* A New Pathetic Drama, in Three Acts.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

Nothing extenuate nor set down aught in malice.'

No. 83. *Friday, Feb.* 8, 1822. *Price* 1*d.*

COVENT GARDEN.

The play of the *Tempest*, which was last evening acted at this Theatre, drew to it a very numerous audience. The Dress Circle, the Pit, and Galleries, were well filled; the upper Boxes were rather indifferently so. The character of *Prospero* admits not of much scope for the *finesse* of acting (if we may so term it), or, in other terms, for the production of that "*dramatic effect*" which emanates from the subtilties of the art, and the *variety* of *passion*, *shade* and *circumstance*; yet it was more effectively sustained by Mr. Young last night, than on any similar occasion on which we have witnessed his performance of it. The language of this part is energetic and poetical, yet in the individual there are not those gradual developments of character, which claim our attention and interest, nor those deep-toned chords and subtle harmonies of composition, which struck upon, reverberates in sympathetic accents through the spectator's soul. Upon the whole, we could perase it with much pleasure in our closets—our *passions* remaining *uninfluenced*—our *taste* and *reason* both improved. In a former number we expressed our surprise that Miss Stephens, who, to the language of the senses is capable of giving such effect, expressing by it each variety of sentiment, and addressing the heart with a truth, energy and pathos, often to words denied, should, as an *actress*, in the general line of characters which she sustains, fail of pourtraying even the *intention* of their authors. The *general* truth of this observation we still adhere to, but we are happy to notice *one style*, of acting in which this lady now and then displays talent, nay, *excels*—yet it is almost paradoxical to our former statement when we observe, that this line is at once the most *difficult*, for 'tis the most *natural*; 'tis that which *art alone* cannot with truth effect, for art is inconsistent with the character in which *artless innocence*, in *feature*, *gesture*, and in *language*, must be displayed. Dorinda in The Tempest; Sylvia in Cymon; and similar parts we consider Miss Stephens' chef d'ouvres. Mr. Egerton was a most respectable King of Naples—but with your self-important roll, and waspish delivery, *Oh! Mr, Chapman, Mr. Chapman, oh!*"

The new Opera entitled *Montrose; or the Children of the Mist*,

is to be produced on Tuesday next; it is cast thus---*Earl of Montrose*, Mr. Connor; *Earl of Monteith*, Mr. Duruset; *Angus Macaulay*, Mr. Comer; *Allan Macaulay*, Mr. Abbott; *Evan Dhu*, Mr. Hunt; *Donald*, Mr. Taylor; *Captain Dalgetty*, Mr. Liston; *Duke of Argyle*, Mr. Chapman; *Sir Duncan Campbell*, Mr. Egerton: *Colin*, Mr. J. Isaacs; *Ranald of the Mist*, Mr. Yates: *Lewie*, Master Longhurst; *Ererecht*, Mrs. Faucit; *Annot Lyle*. Miss Stephens.

DRURY LANE.

Mr. KEAN's *Lear*, and Miss EDMISTON's *Cordelia*, drew last night, a numerous and genteel audience. The former gains on us in the character of the abused old monarch—practice and study are able to surmount many defects, and Mr. Kean has lost no opportunities they afford. He is, indeed, indefatigable in maintaining his high reputation, and in thus promoting the welfare of the great establishment to which he is attached, and which, in a great measure, is dependant on his successful exertions. The reflection that he is so large a contributor, by his exerted talents, to the prosperity of several hundred persons, must be no small gratification to his feelings. But however eminent, and however beneficial his services to the Theatre, we cannot view the *large-letter* manner in which his name is printed in the play-bills, as consistent with the good feeling that should exist amongst the performers, some of whom in *their line* are as meritorious and distinguished as Mr. Kean. For instance.—Mr. MUNDEN.—Surely he, or Mr. ELLISTON, or Mr. HARLEY, or Mr. KNIGHT—when either assumes one of his *first-favorite* COMIC characters, has a right to *Double Pica* letters for his name in the Play bill. as well as the TRAGIC hero. Mr. Kean's attraction does not depend on the size of a type; but he is rather injured by the distinction thus conferred on him—for *John Bull's* generous feelings incline him to sneer at those who have honors bestowed that are not granted to others equally deserving of them for *their particular merits*.

☞ The first and second volumes are bound, and ready for delivery.

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Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

MACBETH.

Duncan, King of Scotland, Mr. POWELL,
Malcolm, Mr. BARNARD, Donalbain, Miss CARR
Macbeth, Mr. KEAN,
Macduff, Mr. COOPER,
Banquo, Mr. POPE, Lenox, Mr. THOMPSON,
Rosse, Mr. PENLEY, Fleance, Miss C. CARR,
Siward, Mr. BROMLEY, Seyton, Mr. WEBSTER,
Serjeant, Mr. VINING, Physician, Mr. MEREDITH
Murderers, Messrs. Willmott, Turnour.
Officers, Messrs. Howell, Read.

Lady Macbeth, Miss EDMISTON,
Gentlewoman, Mrs. BARNARD.

Hecate Mr FITZWILLIAM 1st Witch Mr. GATTIE
2nd Do. Mr. KNIGHT, 3rd Do. Mr. HARLEY

Singing Witches,—Messrs. RANDALL SHERIFF,
D. SMITH, ISAACS, Miss POVEY.
Mrs BLAND, Miss CUBITT, Miss COPELAND,
Mrs ORGER, Miss SMITHSON, Mrs HARLOWE,
Mesdms. Elison, Valancy, Moreland, Best, Webster, Willmott, Hill.

To conclude with the Farce of

Monsieur Tonson.

The Principal Characters by
Mr. COOPER, Mr. BARNARD, Mr. FOOTE,
Mr. GATTIE, Mr. W. H. WILLIAMS,
Mr. MEREDITH, Mr. VINING, Mr. ISAACS
Mr. DOBBS, Mr. READ, Mr. SMITH.

Mrs. KNIGHT, Miss SMITHSON,
And Mrs. BLAND, with a Song.

To-morrow, will be performed *(for the 1st time)* A New Pathetic Drama, in Three Acts, called ADELINE.

Theatre Royal, Covent Garden.

This Evening will be performed

THE EXILE.

Count Ulrick *(the Exile)* Mr. EGERTON,
Daran, Mr. YOUNG, Welzien, Mr. CONNOR.
Governor of Siberia, Mr. W. FARREN,
Baron Altradoff, Mr. MEADOWS,
Count Calmar, Mr. DURUSET,
The Patriarch, Mr. HUNT,
The Czarowitz, Master BODEN,
Rimski, Mr. COMER, Servitz, Mr. FAWCTT.
The Empress Elizabeth, Mrs. FAUCIT,
KatharineMrs. TENNANT, Sedona, Mrs. VINING
Alexina, Miss FOOTE.

In the course of the Piece the

GRAND PUBLICK ENTRY

and the

CORONATION of the EMPRESS ELIZABETH

After which,

JOHN OF PARIS.

John of Paris, Mr. JONES,
Grand Chamberlain, Mr. TAYLOR,
Vincent, Mr. DURUSET,
Pedro Pots, Mr. LISTON, Gregory, Mr. MEARS,
Phillips, Mr. TINNEY.

Princessof Navarre, (first time) Miss HALLANDE.
Rosa, Miss LOVE.

To-morow the Comedy of Errors, with the Blind Boy.

THE

Theatrical Observer,

AND

Daily Bills of the Play.

Nothing extenuate nor set down aught in malice.

No. 84. *Saturday, Feb. 9, 1822.* *Price 1d.*

COVENT GARDEN.

THE gentleman who usually reports the proceedings at this Theatre being seriously indisposed, we are unable to enter into any particulars relative to the performances last night; but we are informed that there was a good house. An arrangement has been entered into with a gentleman of very considerable talent and experience in dramatic affairs, to fulfill the requisite duties under this head.

DRURY LANE.

Last night a respectable audience attended the performance of *Macbeth* and *Monsieur Tonson*.

This establishment would flourish with credit to its Managers, and advancement to the cause of the *genuine Drama*, were it conducted on consistent principles. If Mr. ELLISTON firmly rested his interests on the substantial grounds of presenting nothing but what could claim the attention of the *tasteful* and *judicious*, he would soon bring the public at large to the general support of his Theatre. But it would appear, that instead of alternately giving us Tragedy and Comedy, or Opera, we are threatened with the intermixture of one of those maukish, *non-descript* pieces, called Melo-drama

The sometime announced "*Pathetic Drama*" is to be brought forth to-night, and if it succeeds, we, no doubt, shall see as much of it as we did of that *trashy, be-robber'd* affair, *Geraldi Duval*, to the exclusion of sterling comedy, and the admirable acting therein of Mr. MUNDEN, &c, &c., who, except some *Interlude* or *Farce* admits the partial exhibition of their comic powers, may put on their night-caps after dinner

for the next month or two. We, however, feel much obliged to the Manager for having informed us in the Play-bills, that the new piece of this evening is a "*Pathetic Drama.*" This notice must have been of considerable convenience to the public, as they have been enabled, no doubt, to get properly supplied with *pocket-handkerchiefs*. But in case of a deficiency of these articles amongst the audience, we would suggest to the orange-women to speculate on a few *cambrick* ones for the ladies, and some *bandannoes* for the gentlemen; and, lest these might prove insufficient to absorb the expected flood of tears, a stock of sponges should be added. *Mops* will be required in the Galleries. We have been often informed by Managers that they had a "*serious*" drama to produce, but the recent announcement of the present piece as being *pathetic*, is a proof that there exists behind the scenes an *absolute certainty* of a heart-breaking effect. We trust, no one in the house will presume to grin---and, if a horse-laugh occurs, we beg the nearest constable to drag the offender out of the house as a "*factious*" rascal;---for the audience will take notice that this piece not being an "*Extravaganza,*" they are not *protected* by a hearty laugh from being deemed disturbers of the public peace---nothing but tears, sobs, and sighs, are on this occasion considered *orderly*.

THE ITALIAN OPERA HOUSE.

This Evening will be performed, Rossini's Opera Buffa,

IL TURCO IN ITALIA.

Between the Acts, a DIVERTISSEMENT.

After the Opera, the Grand Ballet, entitled

LE CARNIVAL DE VENISE.

TO CORRESPONDENTS.

Amicus has our best thanks,—we were soon corrected. *Explanation, full* and *satisfactory* might be given, but the world is prone to be *malicious*.

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Theatre Royal, Covent Garden.

This Evening will be acted the

Comedy of Errors.

Solius, Duke of Ephesus, Mr. EGERTON Ægeon, Mr. CHAPMAN
Antiphois of Ephesus, Mr. DURUSET,
Antipolisos Sycaruse, Mr JONES, Drômio of Ephesus, Mr FARREN
Dromio of Sryacuse, Mr. LISTON, Angelo, Mr. CLAREMONT,
Cleon, Mr. ATKINS, Chares, Mr. JEFFERIES.
Doctor Pinch, Mr. BARNES, Officer, Mr. KING,
Balthazar, Mr. TAYLOR, Cerimon, Mr. PYNE, Cresiphon. Mr. ISAACS.
Abbess, Mrs FAUCIT, Adriania, Miss STEPHENS,
Luciana, Miss M. TREE, Lesbia, Miss SHAW,
Hermia, Miss Green, Kitchen Wench, Mrs Coates.

The following are the selections from SHAKSPEARE.

ACT I.—Song—' It was a lover and his lass.'--As You Like it.
Song--' Beauty's valuation.'--SONNETS.
Glee—' Blew, blow thou wint ry wind.'--As You Like it.--Arne & Stevens.

ACT II.--Song--' Sing Willow.--Othello.
Duet--' Tell me where is Fancy bred ?'--Merchant of Venice.--Sir J. Stevenson.
Glee--'Under the greenwood tree.'--As You Like It--Arne.

ACT III.--Song--'Come, live with me and be my love.'--POEMS.
Song--' Love's loss'--Sonnets.
Quartetto--' What shall he have that kill'd the deer.'--As You Like It.

ACT. IV.--Duet--'As it fell upon a day. '--Sonntes.
Sesteto and Chorus--' Come thou monarch of the vine.--Antony & Cleopatra.

ACT V.--Song--' Oh, how the spring of love.'--Two Gentlemen of Verona
Song--' Lo ! here the gentle lack.,--Venus and Adonis
Finale--' Honour, riches.'--Tempeti, & Midsummer Night's Dream.--Mozart.

To which will be added, the Melo-drema of

The Blind Boy.

Stanissius, Mr. CHAPMAN. The Blind Boy, Mrs. CHATTERLEY,
Rodolph, Mr. CONNOR, Oberto, Mr. FAWCETT,
Starow, Mr. HORREBOW, Kalig, Mr. FARLEY,
Molino, Mr. BLANCHARD,
High Priest, Mr. LOUIS, Guard, Mr. NORRIS.
Lida, Mrs. PORT, Elvina, Miss LOVE.

Theatre Royal, Drury Lane.

This Evening will be performed (for the first time) a New Melodramatic serious drama, entitled

ADELINE.

The Principal Characters by

Mr. COOPER, Mr. PENLEY, Mr. THOMPSON,
Mr. BROMLEY, Mr. WILLMOTT,
Mr KNIGHT,
Miss. SMITHSON, and Miss COPELAND

After which, the Comedy of

Three Weeks after Marriage.

Sir Charles Racket, Mr. ELLISTON,
Drugget, Mr. MUNDEN,
Lady Racket, Mrs. EDWIN,
Mrs Drugget, Mrs HARLOWE.
Dimity, Mrs. ORGER,

To conclude with the Entertainment of

Paul and Virginia.

Paul, Madame VESTRIS.
Alambra, Miss COPELAND, Dominique, Mr. KNIGHT,
Captain Tropic, Mr. GATTIE, Don Antonio, Mr. PENLEY.
Diego, Mr. WILLMOTT, Sebastian, Mr. HUGHES,
Sailor, Mr. Howell, Captain of the Guard, Mr. Gibbon.
Officer, Mr. Webster.

Virginia, Miss POVEY,
Jacintha, Miss CUBITT, Mary, Mrs. BLAND.
In Act II. *A DANCE by Miss TREE,*

On Monday, Brutus. Lucius Junius, Mr. Kean.

THE

Theatrical Observer.

AND

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No. 85. Monday, Feb. 11, 1822. Price 1d.

DRURY LANE.

On Saturday evening a new *Serious Melo-drama* was acted here, for the first time, entitled ADELINE. Although there was this *novelty*, together with the amusing piece of *Three Weeks after Marriage*, and the delightful musical entertainment of *Paul and Virginia*, most extraordinary to say, there never has been so *thin an audience* in this house throughout the season! At first price, the Pit did not contain more than would fill *three* benches; the Dress Boxes had gaps of utter vacuum, and not more in the other parts than would fill the front row all round; the first and second circles were still worse attended, and the Galleries were on a par with the Pit! The half-price did not bring twenty pounds! It would appear from this, that *Fame* had not sounded her trumpet in favour of the new piece---and, perhaps, she was better employed.

The *story* of the new Melo-drama is as follows:---

Adeline (Miss Copeland), the amiable daughter and sole prop of a blind and brave old soldier (Mr. Cooper), has received instructions in drawing and in love, from a young man passing under the name of *Fabian* (Mr. Penley), who at length induces her to marry him unknown to her father, and then confides her to the close custody of a friend (Mr. Thompson), but, alas! the ceremony is but a *mock one*, the *friend* but another betrayer! Poor *Adeline*, thus strangely secluded, and insulted during *Fabian's* absence, is bewildered and alarmed. The gardener (Mr. Knight), of the chateau where she is confined, feels for her situation, and resolves to afford her assistance. *Fabian*, who is no less a personage than *Count Widin*, visits the chateau with his friend, who is *Baron* (*Somebody*). The Baron deters him from seeing Adeline, and induces him to depart for his own residence to quiet the suspicions of his Countess---for he is *a married man!* The faithless friend now feels secure of his prey; but the Gardener having climbed the walls, returns by the same means at a critical moment for the abused fair one---obtains the key of the gate, and admits for her relief, not a body of police, nor even a dozen stout country fellows, but the *aged blind father* with a trusty sword by his side! The Baron laughs at the opposing force, and, after a wrestling-match with the little gardener, seizes the trembling Adeline to drag her into the chateau; but the active tree-pruner having, no doubt, mislaid his gardening

knife, draws the blind soldier's weapon, and attacks the ravisher, who is compelled to witness the escape of the whole party. The anxious old father naturally enquires of Adeline the cause of her strange absence; but she has now doubts of the good-faith of Fabian, and conceals the truth. An interview takes place between the lovers—she discovers her ruin—he is all contrition and despair for having completed the baseness yesterday which he had been *two years* deliberately plotting. The countess his wife approaches—he conceals himself—she at first frowns on the unhappy Adeline, but learning the deceptions practised on her, she commisserates her fate, and take her and her old father away to her own residence. Here are fetes, plots, and counter-plots. A *Prince* is expected—accordingly there is jigging—and the base Baron being also of the party, is anxious to remove Adeline and her father, but the Prince over-hears all, and counteracts the villain's design, in and vain endeavours to soothe the heart-broken girl, who taking one last look at her seducer, rushes to a bridge, and dashes head-long into the stream below---nearly expiring, she is dragged out and borne by the attendants, to her blind father's arms, who receives her kneeling in prayer---she expires in his embrace, and the woe-stricken veteran dies clasping his child---the Count, conscious-struck, attempts his life, but is disarmed, whilst all express their feelings at the horror of the scene.

This melo-drama, it will be seen, is most gloomy in plot---but it is also most barren of incident, and ineffective and absurd in its general construction. Miss COPELAND acted admirably; she has the whole burthen of interest on herself, which affords the only chance of the existence of the piece for a short period. The *translator's* friends may be said to have composed the *whole house*---accordingly the applause was unanimous. The piece is of *French* origin.

COVENT GARDEN.

The *Comedy of Errors*, and the melo-drama of *The Blind Boy*, were the performances of Saturday evening, and attracted to this House a very numerous audience. The Boxes were full; the Pit an overflow; and the Galleries respectable.

THE ITALIAN OPERA HOUSE.

Rossini's Comic Opera, *Il Turco in Italia*, was performed on Saturday night, to a crowded and brilliant house. Signor and Madame RONZI, maintained the effect of the piece most admirably, Signor CARTONI as the *Turk*, executed the part with considerable satisfaction to the audience. PLACCI is very amusing as the *Poet*.

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Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

BRUTUS.

The Music incidental to the Piece by Mr. T. Cooke.

Lucius Junius Brutus, Mr. KEAN,
Titus, Mr. COOPER,
Sextus Tarquin, Mr. PENLEY.
Arunas, Mr. RUSSELL, Claudius, Mr. DOBBS,
Colatinus, Mr. POPE, Valerius, Mr. BROMLEY
Lucretius, Mr. POWELL, Celius, Mr. WILLMOTT,
Horatius, Mr. THOMPSON. Centurion, Mr. VINING
Romans, Messrs. Read, Johnson, Taylor, Seymour, &c. &c.

Tulia, Mrs. EGERTON,
Tarquinia, Mrs. W. WEST,
Lucretia, Miss SMITHSON, Vestal, Miss COOPER
Priestess of Rhea's Temple, Mrs. KNIGHT,
Lavinia, Miss PHILLIPS,
Ladies, of the Court, Messdms. Margerum, Webster Willmott, Edwards, Tokely.

IN ACT FIRST

The Procession of Tarquinia

TO THE

Temple of Fortune.

After which, the Musical Extravaganza, called

Giovanni in London.

Don Giovanni, Madame VESTRIS,
Leporello, Mr. HARLEY. Mr. Florentine Finickin Mr. BARNARD
Mr. Deputy English, Mr. GATTIE. Pluto, Mr. MEREDITH,
Mercury Mr. HOWELL, Charon Mr. SMITH,
Firedrake, Mr. RANDALL, Drainemdry, Mr. WILLMOTT,
Porous, Mr. W. H. WILLIAMS. Simpkins, Mr TURNOUR,
Popinjay, Mr. VINING. Shirk, Mr. HUGHES. Spunge Mr. DOBBS
Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT,
Miss Constantia Quixotte, Miss POVEY, Mrs, English, Mrs. ORGER
Mrs. Drainemdry, Mrs. HARLOWE, Mrs. Porous. Mies PHILLIPS.
Mrs Simkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLAND,
Succubus, Miss VALANCY, Tartarus, Mrs. BEST,

A PAS SEUL by Miss TREE.

Theatre Royal, Covent Garden.

This Evening will be performed

THE EXILE.

Count Ulrick *(the Exile)* Mr. EGERTON,
Daran, Mr. YOUNG, Welzien, Mr. CONNOR.
Governor of Siberia, Mr. W. FARREN,
Baron Altradoff, Mr. MEADOWS,
Count Calmar, Mr. DURUSET,
The Patriarch, Mr. HUNT,
The Czarowitz, Master BODEN,
Rimski, Mr. COMER, Servitz, Mr. FAWCTT.
The Empress Elizabeth, Mrs. FAUCIT,
Katharine Mrs. TENNANT, Sedona, Mrs. VINING
Alexina, Miss FOOTE.

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

Succession of the Scenery.

THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES

THE SANDY DESERT,

In the midst of which grows the ORANGE TREE.

THE CHAMBER OF THE PRINCESS.

THE NUPTIAL HALL.

THE CASTLE OF POLISHED STEEL.

The Garden of the Castle. The Sea Port of Golconda.

VIEW FROM MARGATE PIER. STEAM PACKET.

Billingsgate, London Bridge, and the Pool. A Street in London.

OUTSIDE OF WESTMINSTER HALL.

Inside of the Court of King's Bench. Blackheath, near London.

JOHNNY GILPIN'S HOUSE, CHEAPSIDE.

The Turnpike-House—Stamford-Hill—The Bell at Edmonton—The Rotunda of the Bank of England.

THE PALACE OF THE KING OF THE GOLD MINES

To-morrow, The Tempest, with the Two Pages of Frederick the Great

THE
Theatrical Observer.
AND
Daily Bills of the Play.

Nothing extenuate nor set down aught in malice.

No. 86. *Tuesday, Feb.* 12, 1822. *Price* 1*d.*

EIGHT-PENNY CRITICISM.

A sapient weekly print, entitled THE LITERARY GAZETTE, and JOURNAL OF THE BELLES LETTRES, in its last number, condescended to notice *The Theatrical Observer,* under the witty head of "PENNY CRITICISM." After some expressions of alarm at our incursion into the province of Criticism, and disdain at our array, *The Literary Gazette* describes the form and matter of our publication. Its learned Editor then, gives his wig a twitch, rubs his brows, looks solemn, and begins to perform his critical duty. He fastens first on a sentence respecting Mrs. Tenant—and calls it "fine writing were it only intelligible." We r adily confess the incorrectness of the construction of the quoted sentence, and we believe we could point out many others in our pages equally defective in this respect- Yet some apology may be offered for errors of this description, for be it known, that we often write half-a-sleep after the fatigue of sitting out a noisy, gaudy, uninspiring performance. But if our *Penny* Criticism be sometimes obscure, what will the public think of *Eight-penny* Criticism equally dark?—We, whose lucubrations are *limited* to some half-hour past midnight, may be excused for occasional mistification in our style; but the learned writer of a *Weekly* Journal of *The Belles Lettres,* who has *seven* days to scribble as much *original* matter as occupies us not seven hours altogether, and who retails his wisdom at *eight* times our cost, surely should be a paragon of correctness, and as luminous as the rays that surround Apollo's pericranium: yet lo! and behold!---in the very article of this Helicon Gazette, now under our eye, we find *mist* predominant. The learned Editor says:

"The Pirate is more recently submitted to the ordeal of the censor, and he reproves Mr. Pope for looking so like a *well*-whipped school-boy in his expression of extreme grief, that it always makes the critic smile. By this his gravity is proclaimed, for in such cases every body else must laugh."

We confess our utter inability to divine the meaning, be it solemn wisdom, or smirking satire, of the last sentence. *Whose* gravity is proclaimed! What *cases* are meant? The learned Critic has done with us in the following terms, for which we doff our Caps to his Worship.

"We will not tire our readers with any more observations on this Observer; and though he is a poacher on our domain, we will do him the justice to say that his publications are rendered so much more useful by a tolerable analysis of the plots of new pieces, the names of the characters, and other intelligence, that we cannot help admitting them to be superior to the bills heretofore accepted. That he is fertile is evident: for he has filled his usual space with criticisms all this week, and we (so stale do all the performances appear to us) have not a word to throw at a dog---not even Liston's in the "Two Gentlemen," i. e. the Dog and he."

DRURY LANE.

We are happy to state that the Pit and Galleries of this house were full last night; the Boxes, however, were but thinly attended. *Brutus* was performed with much effect; and was followed by *Giovanni in London*, which, surprising to say, still has attractions! Madame Vestris, Harley, and the old favourite airs, give a character to this *Extravaganza* that buoys it up in spite of its pointless dialogue. It is near a-kin to Pantomime, but has the advantage of that species of entertainment, by possessing some humourous satire on the follies of the world. By this time Madame Vestris must be so familiarized to the assumption of the male character, that she, no doubt, makes many blunders in her manners---a bow for a courtesy—a strut for a mincing step—a bold look for a modest expression—a compliment to a fair lady, instead of a cut at the gentlemen---possibly a *demme* instead of a *Lord!* or *Oh la!*---a challenge in place of a---*Get you gone, naughty man!*---and, *Heaven bless the mark!* a box on the ear, instead of a tap of the fan!

COVENT GARDEN.

This house was crowded last night. *The Exile* and the *Pantomime* were the performances, and both passed off with their usual effect.

On *Thursday* next the new Opera, called *Montrose, or the Children of the Mist*, is to be produced, unless there is another *put-off*. The managers do themselves and an author little benefit by these positive announcements, and unexplained delays. They should *never disappoint* the public. In the political world *vascillation* is considered a sure mark of a *weak* government, and there is no reason why, in the theatrical world, a different character should attach to the same conduct.

THE ITALIAN OPERA HOUSE

This Evening the Opera Buffa entitled *Il Turco in Italia*, with a *Divertissement*. After which; the Ballet of *Le Carnival de Venise*.

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Theatre Royal, Covent Garden.

This Evening will be performed the Play of

THE TEMPEST.

Prospero, *(a Magician)* Mr. YOUNG,
Alonzo, King of Naples, Mr. EGERTON,
Antonio, the Usurper of Milan, Mr. CHAPMAN,
Ferdinand, Mr. ABBOTT,
Gonzalo, a Nepolitan, Counsellor, Mr. JEFFERIES
Hippolyto Mr. DURUSET, Stephano Mr. FARREN
Trinculo, Mr. BLANCHARD,
Caliban, a monster, of the Island, Mr. EMERY
Dorinda, Miss STEPHENS,
Miranda, Miss HALLANDE, Ariel, Miss TREE.
Chorus of Spirits, 1st Spirit, Mr. PYNE,
Mess. Comer Crumpton, George, Montague, Norris, G. Pyne, &c. &c.
Miss BEAUMONT, Mrs. BISHOP, Mrs. BOYLE, Miss LOVE, &c

After which

The Two Pages of

Frederick the Great.

The Principal Characters by
Mr. W. FARREN,
Mrs. CHATTERLEY, Miss FOOTE,
Mr. FAWCETT,
Mrs, FAUCIT, Miss LOVE,
Mrs. GIBBS. Mrs. VINING.

To-morrow, the Two Gentlemen of Verona & the New Pantomine.

Theatre Royal, Drury Lane.

This Evening will be performed (for the 2nd time) a New Melo-dramatic serious drama, entitled

ADELINE.

The Principal Characters by

Mr. COOPER, Mr. PENLEY, Mr. THOMPSON,
Mr. BROMLEY, Mr. WILLMOTT,
Mr KNIGHT,
Miss. SMITHSON, and Miss COPLAND.

After which, the Comic Drama of The

Three and the Deuce.

The Three Singles by Mr. ELLISTON.

(The other Characters as before.)

To conclude with the Entertainment of

Paul and Virginia.

Paul, Madame VESTRIS.
Alambra, Miss COPELAND, Dominique, Mr. KNIGHT,
Captain Tropic, Mr. GATTIE, Don Antonio, Mr. PENLEY.
Diego, Mr. WILLMOTT, Sebastian, Mr. HUGHES,
Sailor, Mr. Howell, Captain of the Guard, Mr. Gibbon.
Officer, Mr. Webster.

Virginia, Miss POVEY,

J. nthe, Miss CUBITT, with the Song of the Mocking Bird,

Mary, Mrs. BLAND.

In Act II. *A DANCE by Miss TREE,*

To-morrow, will be revived, the Play of RICHES, Luke Mr. Kean. with ADELINE, the Victim of Seduction.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

Nothing extenuate nor set down aught in malice.'

No. 87. *Wednesday, Feb.* 13, 1822. *Price* 1*d.*

DRURY LANE.

THE second representation of the new serious Melo-drama called *Adeline, or the Victim of Seduction,* took place last night, and was witnessed by a thin audience, who paid it the most profound attention; for the nature of the story, where female innocence is the painful sufferer, carries the feelings with it in a high degree. This drama is constructed on most simple principles; and although barren of incident, and often puerile, common-place, and inaccurate in sentiment and language, yet the *natural* delineation of Adeline's character, sweetly and powerfully represented by Miss COPELAND, produces the effect desired without the other aids of talent. The scene where the injured girl has an interview with her lover, the supposed Fabian, is drawn with much truth; her rising suspicions of his bad faith, and at length conviction of the wrong done her, heightened by the statement of the betrayer's wife—the hopelessness of her situation—her lingering fondness for the man who has ruined her, mingled with her affection and anxiety for her old blind father, are well calculated to produce a powerful emotion.

Mr. COOPER gives a faithful portraiture of the aged veteran; he has a natural tremor of voice that suits well with the representation of old men, but he requires considerable concealment of features as his full vivacious eye, and general expression, have a stamp of youth that would belie the bending form, the tottering limbs, and tremulous accents of age. Mr. THOMPSON is a rough-looking Baron. There is a peculiarity of manner and voice about this gentleman, that unfits him for many parts he is put into. We cannot conceive him calculated to give an *agreeable* effect to any character except that of a bravo, or a coarse Irishman.

Mr. KNIGHT as the serviceable *Gardener,* by his clever manner of delivering his speeches, makes points where there are none in the dialogue. There is not a truism, a stale sentiment, or worn-out joke that is uttered by this pleasant performer but *tells,* at least with the gallery-good-natured souls, who prepare to grin and applaud at the first moving of his little finger. Mr. BRAMLEY if divested of a little of that habit of *precise* utterance and *stiff* gait, would be a

more satisfactory performer. He is always correct, and attends fully to his part, and so far gives due effect to his representations. As the father of Count Willin, the betrayer, he does the little confided to him with much propriety. Miss SMITHSON looks so aimable and lovely a Countess, that the crime of her husband appears deepened by the abandonment of such worth and beauty. Her pronunciation, however, is not what it ought to be—there is rather too much obvious endeavour to be correct. She should study a more *natural* delivery.

The second title, *The Victim of Seduction*, bestowed on this Melodrama, is incorrect. Adeline is not the victim of *seduction*, but of *deception*. The word *seduction* means to *mislead from the path of rectitude*. Adeline does not deviate from virtue---she believes she has *married* the man of her heart; her *only fault* is the concealment of this event from her father. She is betrayed—deceived---but not seduced. If she were the victim of seduction, she would be deprived of half the sympathy produced by her hapless fate.

COVENT GARDEN.

It is rarely the case that we have to record a poor attendance at this house, but, last night, it was very thin *The Tempest* and *The Two Pages of Frederick the Great* were the performances, and passed off with their usual eclat.

Another Theatre in America, that at Natches, has been burnt by fanatical incendiaries.

Among our performers whom the recent files of American Journals mention as playing at New York and other places with credit, are the names of Booth, Wallack (previous to his accident), Maywood, Phillips (of Dublin), Kent, Cowell. The negro who acted Richard the Third, in the black dramatic corps, has been tried for stealing (as the wardrobe could not furnish him) the clothes in which he played the part, and sentenced to ten years hard labour in prison. "Othello's occupation's gone."

A native of Kentucky has appeared as Lady Teazle: but the chief wonder seems to be, that any actress should come from that wild region.

Mr. Croly's Tragedy of Catiline is in the press.

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Theatre Royal, Covent Garden.

This Evening will be performed the Play of

Two Gentlemen of Verona.

Duke of Milan, Mr. EGERTON.
Antonio, Mr. CHAPMAN, Proteus, Mr. ABBOTT,
Valentine, Mr. JONES, Sir Thurio, Mr. FARREN,
Sir Eglamour, Mr. HUNT, Launce, Mr. LISTON,
Speed, Mr. BLANCHARD,
Ubaldo, Mr. DURUSET, Carlos, Mr. TAYLOR,

Julia, Miss M. TREE,
Sylvia, Miss HALLANDE,
Lucetta, Miss BEAUMONT.

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

Succession of the Scenery.

THE ENTRANCE to the PALACE OF THE KING of the GOLD MINES

THE SANDY DESERT,
In the midst of which grows the ORANGE TREE.

THE CHAMBER OF THE PRINCESS.

THE NUPTIAL HALL.

THE CASTLE OF POLISHED STEEL.

The Garden of the Castle. The Sea Port of Golconda.

VIEW FROM MARGATE PIER. STEAM PACKET.

Billingsgate, London Bridge, and the Pool. A Street in London.

OUTSIDE OF WESTMINSTER HALL.

Inside of the Court of King's Bench. Blackheath, near London

JOHNNY GILPIN's HOUSE, CHEAPSIDE.

The Turnpike-House—Stamford-Hill—The Bell at Edmonton—The Rotunda of the Bank of England.

THE PALACE OF THE KING OF THE GOLD MINES

Theatre Royal, Drury Lane.

This Evening will be performed the Play of

RICHES.

Sir John Traffic, Mr. POPE,
Luke, Mr. KEAN,
Sir Maurice Lacey, Mr. POWELL,
Sir Edward Lacey, Mr. BARNARD,
Heartwell, Mr. PENLEY, Invoice, Mr. CARR,
Invoice, Jun. Mr. VINING,
Ledger, Mr. MEREDITH,
Ledger, Jun. Mr. WEBSTER,
Venture, Mr. WILLMOTT, Risk, Mr. DOBBS,
Penury, Mr. TURNOUR,
Bailiffs, Messrs. Randall, Sheriff,
Holdfast, Mr. GATTIE,

Lady Traffic, Mrs. EDWIN,
Maria, Miss SMITHSON, Eliza, Mrs. ORGER,
Furbish, Mrs HARLOWE.

After which, (for the 3rd time) a New Melo dramatic Serious Drama, in 3 Acts, entitled

ADELINE,

The Victim of Seduction.

The Principal Characters by

Mr. COOPER, Mr. PENLEY, Mr. THOMPSON,
Mr. BROMLEY, Mr. WILLMOTT,
Mr KNIGHT,
Miss. SMITHSON, and Miss COPLAND.

In ACT III.
A BALLET, in which Miss TREE will Dance a PAS-SEUL.

To-morrow, Adeline, After which, a Petit Comedy, (never acted) called Love in Humble Life.

THE

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No. 88. Thursday, Feb. 14, 1822. Price 1d.

COVENT GARDEN.

THE *Two Gentlemen* have at length outlived the likings of the public, and with their cotemporary the *Exile*, having passed that dreadful ordeal—a *Treasury* trial, have been condemned (as being worn out and unfit for further service) to be banished to the regions of neglect, (though, by way of a parenthesis, we beg to inform our feeling and commiserating readers that when sentence was passed upon these ill-treated and unhappy culprits, the Judge, with exemplary mercy, hinted, by way of condolence to them, that upon the first division of the House, when the question of *to run*, or *not to run*, became a subject of serious debate, their services might be again required. Mr. ABBOTT announced the first appearance in public of the new Scotch favourite with a degree of *extraordinary* solemnity, that is--by his *bow* which in general lasts during and winds up the three chords of the finale, when he concludes the salutation between his chin and ruff, (which, by the bye, rather reminds us of the exploring gravitation of a diving-bell) and then resumes his first position, the perpendicular. This evolution was, as we before observed, gone through with more than usual dignity and length, and we observed very significant glances from some of the musicians to their leader, (who is well versed in the law of *fines*) for perceiving, that Mr. A.'s neck had not resumed its first and practised rule of grace, the *stiff* position, at the same moment when, with a flourish of the elbow, they had concluded *their* strain, very naturally supposed they had omitted a few *notes*, and, by an unaccountable effort and quickness of the mind, which some philosophers have designated *perception*, as naturally presumed they would be called on to supply the place of the said notes with as many *shillings*---an exchange little to their relish.

We commenced by stating that the Two Gentlemen. had outlived the *public favor*, we should have added also the actor's *memories* which but for the humane assistance of the prompter, who pulled them out by the *ears*, would have been food for fishes, if any there are in the waters of Lethe: this deserves to be noticed at the next meeting of the humane society. Mr. Liston seemed deeply affected by the act which separated *himself*, his *master*, and his *friend*;

the dimness of his eyes, occasioned no doubt by *too much* weeping, as oblations at the altar of friendship, and the rotary motions of his legs, bespoke a poignancy of grief truly affecting. The House was miserably attended.

DRURY LANE.

The Comedy of *Riches*, last night, afforded Mr. KEAN an opportunity of displaying his powers in the character of *Luke*. It is one calculated to strike from its prominent lineaments, which are rather boldly than delicately touched. It is a rude sketch of a hypocritical and malignant being, who is as abject and mean, and apparently passionless in poverty, as he is imperious and openly profligate in prosperity. One, whose varying feelings repressed, and then lets loose, presents a wide field for the actor who has genius to seize and embody the points of similar impulse, but contrasted conduct. Mr. Kean does this in an eminent manner. His humble demeanor, and artful display of virtuous sentiment in the scene between his brother and the distressed debtors, were admirably executed. To one ignorant of the play, he must have appeared, as he did to *Sir Maurice*, a paragon of virtue. The next distinguished delineation was on receiving the intelligence of his brother's death, and of his being left sole heir to all his property. He, here ably marked surprise and confused thoughts, now almost doubting the fortunate change, and next convinced by the evidence of the will in his hand. His inward triumphing, and ironical fair expressions and deportment towards the *City Madam*---his manner of wheedling and cheating, and then of abusing and committing the unfortunate applicants for his favor---his fulness of sensual joy at the undivided possession of luxurious ease—his insolence and ingratitude towards *Sir Maurice*---his cruelty towards Lady Traffic and her daughters—his declared contempt of his supposed dead benefactor and brother, and, on whose sudden appearance, the horror, surprise, fear, and shame that overwhelms him---then the humble, cringing petitioning, and, on utter rejection, the spring of furious disappointment that sets loose the natural flow of his baseness, and the rage-choaking, bitter curse on his departure---*all* are pourtrayed with sharp discrimination and overwhelming force. Great applause followed his final exit. Mr. POPE as *Sir John Traffic*, and Mrs. EDWIN as "the City Madam" *Lady Traffic*, acted extremely well. ADELINE followed the Comedy with similar effect to its former representations. The House was but moderately attended.

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Theatre Royal, Drury Lane.

This Evening will be performed the Melo Drama of

ADELINE.

The Victim of Seduction.

The Principal Characters by

Mr. COOPER, Mr. PENLEY, Mr. THOMPSON,
Mr. BROMLEY, Mr. WILLMOTT,
Mr KNIGHT,
Miss. SMITHSON, and Miss COPELAND.

In ACT III.

A BALLET, in which Miss TREE will Dance a PAS-SEUL.

After which will be produced a Petit Comedy, (never acted) called

Love in Humble Life.

THE PRINCIPAL CHARACTERS BY

Mr. COOPER, Mr. KNIGHT,
and Miss S. BOOTH.

To conclude with (105th time)

The Coronation.

The characters the same as before.

To-morrow, King Lear, with other Entertainments.

Theatre Royal, Covent Garden.

This Evening will be performed (first time) a New Opera, called

MONTROSE;

Or, The Children of the Mist.

With new Scenery, Dresses, and Decorations. The Overture by Mr. Bishop, the rest of the Music by Mr. Bishop, Ware, &c.

Earl of Montrose, Mr. CONNOR,
Earl of Menteith, Mr. DURUSET,
Angus Macaulay, Mr. COMER,
Allan Macaulay, Mr. ABBOTT,
Evan Dhu, Mr. HUNT, Donald, Mr. TAYLOR,
Capt. Dalgetty, Mr. LISTON,
Marquis of Argyl, Mr. CHAPMAN,
Sir Duncan Campbell, Mr. EGERTON,
Colin, Mr. KING,
Ranald of the Mist, Mr. YATES,
Lewie, Master LONGHURST,
Children of the Mist—Officers of Argyle—Officers of Montrose.
Erorcht, Mrs. FAUCIT,
Annot Lyle, Miss STEPHENS.
Ellen, Mrs. BISHOP, Mause, Mrs. STERLING,

The following New Scenery will be exhibited. Act I.

A ROMANTIC GLEN IN THE HIGHLANDS.

The Dining Hall of Darlinwarich. An Apartment of the Castle.
The Hall of Audience in the Castle. ACT II.
The Castle of Inverara, with a distant View of Lochfine and Mountains.
The Anti-Room of the Castle.
Craigs and Rocks, the Abode of the Children of the Mist.
ACT III. Interior of a Hut. The Apartment of Annot Lyle.

LOCH LOCHY,

With the Encampment of Argyl.
The Gorge of the Mountains. A Wild Dell.
Interior of Loch Lochy. An Apartment in Loch Lochy.

The LARGE HALL in INVERLOCHY,

To which will be added,

Raising the Wind.

Jeremy Diddler by Mr. JONES. Plainway Mr. BLANCHARD.
Fainwou'd, Mr. MEADOWS, Sam Mr. EMERY,
Waiter Mr. ATKINS. Richard Mr. Mears, John Mr. Norris.
Robert, Mr. Heath.
Laurelia Durable, Mrs. DAVENPORT. Peggy, Miss LOVE.

THE

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AND

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"Nothing extenuate nor set down aught in malice."

No. 89. *Friday, Feb.* 15, 1822. *Price* 1*d.*

COVENT GARDEN.

This House was last night crowded; and from the approbation bestowed upon the novel attraction of the evening—the Opera of *Montrose; or, the Children of the Mist*, we anticipate frequent renewals. It is scarcely necessary to apprise our readers that the piece was selected from Sir Walter Scott's novel of "*The Legend of Montrose*," the latter having been dramatised with considerable truth, in respect to the preservation of the story, characters, and incidents, by *Mr. Pococke*, the author of Rob Roy, and many other pieces of celebrity. The play commences from that part of the novel, in which the Highland Chieftains attached to the Royal cause, assemble at the House of Angus Macauley, and there accept as a leader the Earl of Montrose; who in disguise, has accompanied Monteith and Major Dalgetty, for the purpose of ascertaining the disposition of the Clans. While thus assembled, Sir Duncan Campbell, a deputy for the Marquis of Argyl, the leader of the opposite party, arrives, and demands an explanation of this gathering of the Highland forces. Major Dalgatty is dispatched by Montrose, with a reply to Argyl, who seizes the messenger and commits him to a dungeon, in which is confined Ranald of the Mist: they are here visited by Argyl in disguise, who in endeavouring to gain to his party the Major, incautiously exposes his own rank. The knowledge of this Dalgetty avails himself of, and with his fellow prisoner, after securing their means of escape; bind the Marquis and leave his Castle. Ranald conducts his companion to his retreat and clan; when they are pursued by a party of Campbells, who are ultimately defeated. Dalgetty with his friend, reaches Montrose, who is introduced to the latter: an engagement takes place between the two forces, in which Argyl's are defeated, though in the engagement Ranald s abs Sir Duncan Campbell, whose Castle he had some years previous destroyed, and with it all its inmates, save a babe, afterwards taken by Allen Macauley, who revenged a feud upon the children, but by the interposition of Monteith, saved the infant: she is bred in her preserver's house as Annot Lyle though Ranald in his dying moments declares her relationship to Sir Duncan Campbell, and she is ultimately married to Monteith, whose life Allan Macauley in jealousy has attempted. We felt it

our duty to give this brief outline, tho we do not doubt but that the generality of our readers would have forgiven our neglect of it. The *new* scenery is extremely beautiful. That in which the mist rises from the hills, Loch Fine, and Loch Lochy, are particularly worthy of approbation. Though we cannot minutely enter into criticism, it would be unjust not to name Mr. Liston's Dalgetty, which was admirable. If we find fault with the piece, it is with the first act, which is an uninteresting (though we admit *necessary*) development of characters before well known. The Scotch airs were given much effect to the glee of "*Green grow the rushes, oh!*" and the song of "*niddy noddy*" particularly: but the *original* music (if a want of originality in it will authorize that title) was not only indifferent, but extremely ill placed. The fight was admirably managed, and we must admire Messrs. Connor's, Duruset's, and Liston's horsemanship—"*and is it come to this.*" Though some slight disapprobation manifested itself, the piece was well received. The Duke of York was in the house.

DRURY LANE.

After *Adeline* had exhausted almost the whole stock of sympathy in the house, a new *Petit Comedy* in one act was performed for the first time under the title of LOVE IN HUMBLE LIFE. It is a simple affair of foreign texture; but our space will not admit of giving the plot in minute detail. *Roncevaltz* (MR. COOPER) a veteran hussar, loves *Christine* (Miss S. BOOTH) and has unknown to her promoted her fortune, but the girl is in love with *Carlitz* (MR. KNIGHT) and cannot consent to marry him. *Carlitz*, however, arrives accidentally at the little country inn kept by *Christine*. She thinks him indifferent towards her, and out of revenge promises to give her hand to *Roncevaltz* in a month's time unless he should agree to cancel the agreement. In the mean time Christine finds herself mistaken as to Carlitz's affections---they prove their mutual love to each other.---Roncevaltz is informed of it, and generously sacrifices his own fond hopes to join the hands of the lovers. The dialogue is to the purpose---the acting excellent, Mr. Cooper gave full effect to the character of the worthy old soldier; Mr. Knight was quite at home as the Country Post Boy—and Miss S. Booth, made a pretty little hostess; success, therefore, attended the piece.

The House was not full.

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Theatre Royal, Covent Garden.

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MONTROSE;

Or, The Children of the Mist.

With new Scenery, Dresses, and Decorations. The Overture by Mr. Bishop, the rest of the Music by Mr. Bishop, Ware, &c.

Earl of Montrose, Mr. CONNOR,
Earl of Menteith, Mr. DURUSET,
Angus Macaulay, Mr. COMER,
Allan Macaulay, Mr. ABBOTT,
Evan Dhu, Mr. HUNT, Donald, Mr. TAYLOR,
Capt. Dalgetty, Mr. LISTON,
Marquis of Argyl, Mr. CHAPMAN,
Sir Duncan Campbell, Mr. EGERTON,
Colin, Mr. KING,
Ranald of the Mist, Mr. YATES,
Lewie, Master LONGHURST,
Children of the Mist—Officers of Argyle—Officers of Montrose.
Erorcht, Mrs. FAUCIT,
Annot Lyle, Miss STEPHENS.
Ellen, Mrs. BISHOP, Mause, Mrs. STERLING,

The following New Scenery will be exhibited. Act I.

A ROMANTIC GLEN IN THE HIGHLANDS.
The Dining Hall of Darlinwarich. An Apartment of the Castle.
The Hall of Audience in the Castle. ACT II.
The Castle of Inverara, with a distant View of Lochfine and Mountains.
The Anti-Room of the Castle.
Craigs and Rocks, the Abode of the Children of the Mist.
ACT III. Interior of a Hut. The Apartment of Annot Lyle.
LOCH LOCHY,
With the Encampment of Argyl.
The Gorge of the Mountains. A Wild Dell.
Interior of Loch Lochy. An Apartment in Loch Lochy.
The LARGE HALL in INVERLOCHY,

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

The characters the same as before.

Theatre Royal, Drury Lane,

KING LEAR.

King Lear, Mr KEAN,
Duke of Burgundy, Mr. DOBBS,
Duke of Cornwall, Mr. PENLEY,
Duke of Albany, Mr. THOMPSOE,
Earl of Glo'ster, Mr. BOMLEY,
Earl of Kent Mr POPE,
Edgar, Mr COOPER,
Edmund, Mr BARNARD,
Oswald, M. RUSSELL,
Knights, Messrs. Webster, Sheriff, Randall, &c. &c.
Captain of the Guard, Mr. READ,
Herald, Mr. Millmott, Page to Goneril, Miss Cooper,
Page to Regan, Miss Edwards,
Old Man, Mr. FOOTE, Edward, Mr Vining,
Ruffians, Messrs. Howell, and Taylor.
Goneril, Mrs. KNIGHT, Regan, Mrs EGERTON,
Cordelia, Miss EDMISTON,
Aranthe, Miss PHILLIPS,

After which will be produced (second timea) Petit Comedy, called

Love in Humble Life.

THE PRINCIPAL CHARACTERS BY
Mr. COOPER, Mr. KNIGHT,
and Miss S. BOOTH.

To-morrow, A Comedy, with Adeline, and Monsienr Tonson.

THE

Theatrical Observer.

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"Nothing extenuate nor set down aught in malice."

No. 90. Saturday, Feb. 16, 1822. Price 1d.

COVENT GARDEN.

Our anticipation of the success of *Montrose* was yesterday evening realized by the very numerous audience assembled to witness the play, and the tumultuous approbation bestowed upon it. The two commencing nights of a new piece are in general unprofitable: the first, from the Theatre being chiefly filled with the established free admissions, and orders,(if success is PARTICULARLY desired) the second, from an almost invariable custom of granting them: accountable for, upon no other supposition (of ours) than that Fame lags in her course, when charged with *Theatrical* missions, and the *sterling* part of the audience, as desirous of a satisfactory information respecting the solidity expected of their dramatic enjoyments, ere they barter *one* solid for *another*. Much as we condemn the vitiated policy which is gradually undermining all that in the Drama is *legitimate, dignified,* and worthy of the national amusement of a great intellectual people, our narrow limits, and premier duty to our readers, oblige us to suppress our fears and indignation at the principles which guide, and at present advert dispassionately, and only to the act now under contemplation. To give *Montrose* the title of an *Opera*, is indeed too dignified; though were we disposed to view the present system as one of *premeditated* injury to the stage, we should name this a most subtle stroke of Machivalian policy; for, not satisfied with banishing Comedy, Tragedy, and Opera, as characteristic amusements of the day, their titles are artfully blended with those of puerility, and, like the garb of *justice* on a *knave*, cloaks vice and folly, beneath truth and virtue. But our feelings bursting forth have caused us to err. For an entertainment, which is *melodramatic*, *Montrose* is highly amusing. The story of the original has been faithfully adhered to—the introduced Scotch airs are remarkably sweet, and sang with great effect, and though it may not come within the scope of the stage to realize many of the imaginary scenes in the novel, *the meeting of the clans*, &c.—such, only, have been selected, as with the aids of *scenery, horses,* &c. &c. a fair delineation of can be produced. The two chief serious characters—*Allan Macauley* and *Ranald*, were, we understand, offered to Mr. Macready's choice, he with a due, and proper consideration of his Dignity, (for which he merits our thanks) *refused* them.

In criticising the performances of those characters, we will not insult the gentlemen past alluded to, by making a comparison of the effects which in either he might have produced. *Ranald of the Mist* was very ably performed by *Mr. Yates;* who displayed in many parts considerable ability: and we point out the *perfections*, ere we allude to the defects. The speech in answer to Argyl's question of "*What would he do for Liberty, &c.*" in which he tells him to restore his kindred to their native hills—to rear the huts where desolation holds her seat, to fan the flames of life once more within the mangled remnants of his children—and then he would exchange with him on equal terms. In the delivery of these replies he displayed considerable feeling and energy, as well as in many other parts; but the defects (which are too apparent in Mr. Yates' acting) are the ill judged efforts at making *points*, and the servility of *imitation*.

Mr. ABBOTT did not in his delineation of *Allan Macauley*, create that *settled, deep, romantic* interest, which should accompany that character: 'twas a performance unequal; are in which Mr. A. in many parts outshone himself, but too often loosened his hold upon our feelings by relapsing into himself. LISTON'S *Dalgetty*, was rich, humourous, and chaste; to particularize those parts which were *particularly* striking, would be to exceed our limits. By not overstepping the bounds of the character, and seeking effects by adventitious aids, he produced more powerful ones, for they were insullied by pity and regret. Mr. DURYSET sang and acted with great feeling and propriety. This gentleman's and Mr. TAYLOR'S verses in "*Green grow the rushes,*" were most effectively executed. Mr. T. was extremely happy as the Scotchman, in both dialect, manner, and appearance. Miss STEPHENS received and merited much applause. The piece has undergone some few alterations since the first night; a *glee* and *duet* in the third act have been omitted. Argyl's cowardly retreat is now *supposed;* and Allan was not last night so *very* vehement, in his entreaties to Monteith to permit himself to be run through the body; the two latter exciting with much justice the risible faculties of the audience. The applause at the conclusion of the engagement was tumultuous. By the bye one of the combatants introduced a sweeping brush.

DRURY LANE.

Although there was Mr. KEAN'S *King Lear;* and also the new petit Comedy, entitled, *Love in Humble Life*, at this House, last night, yet there were, we regret to say, many empty benches.

A SHARE of this Publication is to be disposed of.

Printed by E. THOMAS, Denmark Court, Exeter Change.

Theatre Royal, Covent Garden.

This Evening will be performed (2nd. time) a New Opera, called

MONTROSE;

Or, The Children of the Mist.

With new Scenery, Dresses, and Decorations. The Overture by Mr. Bishop, the rest of the Music by Mr. Bishop, Ware, &c.

Earl of Montrose, Mr. CONNOR,
Earl of Menteith, Mr. DURUSET,
Angus Macaulay, Mr. COMER,
Allan Macaulay, Mr. ABBOTT,
Evan Dhu, Mr. HUNT, Donald, Mr. TAYLOR,
Capt. Dalgetty, Mr. LISTON,
Marquis of Argyl, Mr. CHAPMAN,
Sir Duncan Campbell, Mr. EGERTON,
Colin, Mr. KING,
Ranald of the Mist, Mr. YATES,
Lewie, Master LONGHURST,
Children of the Mist—Officers of Argyle—Officers of Montrose.
Erorcht, Mrs. FAUCIT,
Annot Lyle, Miss STEPHENS.
Ellen, Mrs. BISHOP, Mause, Mrs. STERLING,

The following New Scenery will be exhibited. Act I.

A ROMANTIC GLEN IN THE HIGHLANDS.
The Dining Hall of Darlinwarich. An Apartment of the Castle.
The Hall of Audience in the Castle. ACT II.
The Castle of Inverara, with a distant View of Lochfine and Mountains.
The Anti-Room of the Castle.
Craigs and Rocks, the Abode of the Children of the Mist.
ACT III. Interior of a Hut. The Apartment of Annot Lyle.
LOCH LOCHY,
With the Encampment of Argyl.
The Gorge of the Mountains. A Wild Dell.
Interior of Loch Lochy. An Apartment in Loch Lochy.
The LARGE HALL in INVERLOCHY,

To which will be added,

Husbands and Wives.

Sir Peregrine Peery, Mr. BLANCHARD. Cap. Tickall, Mr. JONES.
Capt. Wing'em, Mr. ABBOTT. Farmer Clover, Mrs. EMERY,
Humphry Grub, Mr. COMER.
Lady Sarah Peery, Mrs. FAUCIT Rose, Miss LOVE.
Eliza Beaumont, Miss BEAUMONT. Mary, Miss GREEN.
Dame Briarly, Mrs. DAVENPORT.

Theatre Royal, Drury Lane,

This Evening will be produced (3rd time) a Petit Comedy, called

Love in Humble Life.

THE PRINCIPAL CHARACTERS BY

Mr. WILLMOTT,
Mr. COOPER, Mr. KNIGHT,
and Miss S BOOTH.

After which (4th time) the Melo Drama, in 3 acts, entitled

ADELINE,

The Victim of Seduction.

The Principal Characters by

Mr. COOPER, Mr. PENLEY, Mr. THOMPSON,
Mr. BROMLEY, Mr. WILLMOTT,
Mr KNIGHT,
Miss. SMITHSON, and Miss COPELAND.

In ACT III.

A BALLET, in which Miss TREE will Dance a PAS-SEUL.

To conclude with the Farce of

Monsieur Tonson.

The Principal Characters by

Mr. COOPER, Mr BARNARD,
Mr. FOOTE, Mr. GATTIE, Mr. WILLIAMS,
Mr. MEREDITH, Mr. VINING,
Mr. SMITH, Mr. WEBSTER, ISSAACS,
Mrs. KNIGHT, Miss SMITHSON,
and Mrs BLAND, with a SONG.

On Monday, Pizarro. Rolla, Mr. Kean. Elzira, Miss Edmiston.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 91. Monday, Feb. 18, 1822. Price 1d.

COVENT GARDEN.

This Theatre was on Saturday evening most indifferently attended. The pit, though good, was not filled; and the dress, and upper circles of boxes, as well as the galleries, were very poorly so. We trust that we express no ill sentiment towards this establishment, when we assert, that we should not repine at the above-named circumstances, if we thought they arose from the regeneration of pure taste, or the satiated appetite of the existing one. But these are causes, we fear of hopes creation, by all those who estimate the value of that profession which gave birth to the brightest rays of literature and genuis. Much censure will be bestowed upon the sordid and narrow minded policy of of managers, which aims at the accumulation of profit, regardless of the means by which they are acquired, or of the respectability or real interest of the drama or the stage: yet that hydra-headed monster, the public, is not unmeriting of a share of this, for if, as facts appear to authorize, it be asserted that the stream of national taste has changed its course, and from Parnassus o'er the barren bed of ignorance and folly holds its way—it becomes the few who yet retain the judgment to discriminate between the amusements which become the understanding, and those which gratify the fancy, to rouse from their supineness, and dam up the polluted waters which now run in an unworthy course, and turn their freshness where drooping cultivation may be revived, and verdant beauty once more spring around. Mr. Liston was on Saturday so extremely hoarse as to be obliged to leave out all the music introduced in the character of *Dalgetty*. The play went off with great success, and was announced for to-night amidst great applause. Husbands and Wives was the afterpiece on Saturday, and the applause in one of the scenes in the last act, was really tumultuous. It is a bustling, light, and agreeable Farce: though not overstocked with morality or decency. By the bye, Mr. Emery should not let the furor of acting get the better of his self-postession.

To the Editor of The Theatrical Observer.

SIR,

As it must be a part of your daily occupation to read, and *endeavour* to understand Play-bills, perhaps you may be kind enough to assist me and the public in general, in discovering the meaning of the *correct* and *grammatical* Bill of Drury Lane for this day (Friday) in which it is stated that " LOVE IN HUMBLE LIFE—was honored by the *unanimous* approval of the *whole* Audience"---and, moreover, that it was " *announced* for repetition *with that genuine favour* which will give it a place amongst the established Dramas of this Theatre"---not that the announcement was *received* with favour. Now I should wish to be informed whether " *unanimous*" and " *the whole*" are not synonimous terms---and whether " *being announced with genuine favour*, does not mean on the part of the person making that announcement!

Your's, &c.

QUIZ.

Feb. 15.

DRURY LANE.

On Saturday evening the attendance at this house was very far short of that which its well-wishers could desire. The cause of this desertion is certainly to be attributed in some degree to the production of new pieces of no high merit; and which have not those attractions of scenery and spectacle that have proved so beneficial to Covent Garden establishment; but another cause may be found in the *economy* which now guides most families, and prevents their visiting the theatres very frequently. An attempt should be made to produce a *new Comedy* of sterling merit---there are admirable performers here to give full effect to a Drama of this description.

A SHARE of this Publication is to be disposed of.

Printed by E. THOMAS, Denmark Court, Exeter Change.

Published at the *Office of The Theatrical Observer*, 29, Exeter Street, Catherine Street, Strand; Sold also by C. HARRIS, 25, Bow Street; and by CHAPPELL and Son, Royal Exchange. Persons desirous of having the Publication at an early hour every morning, will be served with it, by addressing an Order (post paid) to the Office.

Theatre Royal, Covent Garden.

This Evening will be performed (4th. time) a New Opera, called

MONTROSE;

Or, The Children of the Mist.

With new Scenery, Dresses, and Decorations. The Overture by Mr. Bishop, the rest of the Music by Mr. Bishop, Ware, &c.

Earl of Montrose, Mr. CONNOR.
Earl of Menteith, Mr. DURUSET,
Angus Macaulay, Mr. COMER.
Allan Macaulay, Mr. ABBOTT.
Evan Dhu, Mr. HUNT, Donald, Mr. TAYLOR,
Capt. Dalgetty, Mr. LISTON.
Marquis of Argyl, Mr. CHAPMAN,
Sir Duncan Campbell, Mr. EGERTON,
Colin, Mr. KING.
Ranald of the Mist, Mr. YATES,
Lewie, Master LONGHURST,
Children of the Mist—Officers of Argyle—Officers of Montrose.
Erorcht, Mrs. FAUCIT,
Annot Lyle, Miss STEPHENS.
Ellen, Mrs. BISHOP, Mause, Mrs. STERLING,

The following New Scenery will be exhibited. Act I.

A ROMANTIC GLEN IN THE HIGHLANDS.
The Dining Hall of Darlinwarich. An Apartment of the Castle.
The Hall of Audience in the Castle. ACT II.
The Castle of Inverara, with a distant View of Lochfine and Mountains
The Anti-Room of the Castle.
Craigs and Rocks, the Abode of the Children of the Mist.
ACT III. Interior of a Hut. The Apartment of Annot Lyle.
LOCH LOCHY,
With the Encampment of Argyl.
The Gorge of the Mountains. A Wild Dell.
Interior of Loch Lochy. An Apartment in Loch Lochy.
The LARGE HALL in INVERLOCHY,

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

The characters the same as before.

Theatre Royal, Drury Lane,

This Evening will be acted the Tragic Play of

PIZARRO.

SPANIARDS.

Alonzo, Mr, COOPER,

Pizarro, Mr. THOMPSON, Almagro Mr. WEBSTER,
Gonzalo, Mr. RANDALL, Davilla, Mr. TURNOUR,
Valverdo. BARNARD, Las Casas, Mr. BROMLEY,
Centinel, Mr. WILLMOTT,

Elvira, Miss EDMISTON,

PERUVIANS.

Ataliba, Mr. POWELL, Orozembo, Mr. POPE,

Rolla Mr. KEAN, (*his first appearance in that character for 3 years*)

Hualpo, Mr. FOOTE. Orano, Mr. VINING.
Huasca, Mr. ISAACS. Boy, Miss CARR.
Cora, Mrs. W. WEST.
High Priest, Mr. G. SMITH.

The Vocal Parts by Mr. Gibbon, Mr. Dobbs, Mr. Gattie.
Mr. Williams, Miss Povey, Miss Cubitt, Mrs. Bland. Mrs. Orger,
Miss Smithson, Mrs, Dobbs

Messrs. Read, Sheriff, Willmott, Goodson, Goodson, jun. Eames,
Guischard, Taylor. Johnson. Messdms. Margerum, Hill, Webster,
Phillips, Edwards, Cooper, Willmott.

After which, the Musical Extravaganza, called

Giovanni in London.

Don Giovanni, Madame VESTRIS,
Leporello, Mr. HARLEY. Mr. Florentine Finickin Mr. BARNARD
Mr. Deputy English, Mr. GATTIE. Pluto, Mr. MEREDITH,
Mercury Mr. HOWELL. Charon Mr. SMITH,
Firedrake, Mr. RANDALL, Drainemdry, Mr. WILLMOTT,
Porous, Mr. W. H. WILLIAMS. Simpkins, Mr TURNOUR,
Popinjay, Mr. VINING Shirk, Mr. HUGHES. Spunge Mr. DOBBS
Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT,
Miss Constantia Quixotte, Miss POVEY, Mrs, English, Mrs. ORGER
Mrs. Drainemdry, Mrs. HARLOWE, Mrs. Porous. Mies PHILLIPS.
Mrs Simkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLAND,
Succubus, Miss VALANCY, Tartarus, Mrs. BEST,

A PAS SEUL by Miss TREE.

To-morrow, Town and Country. Reubon Glenroy, Mr. Kean.
With Adeline, the Victim of Seduction.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 92. *Tuesday, Feb. 19, 1822.* *Price 1d.*

DRURY LANE.

PIZARRO was last night performed to a better Pit and Gallery, than Box house. Yet in the latter part, if there were not a numerous company, it was elegant, and the front row of the three center Boxes contained some beautiful young ladies whose loveliness gave a charm to that portion of the Theatre, which drew every eye that could command the view from the dreary blanks in the other parts. Mr. KEAN was *Rolla;* and never, nay remembering a KEMBLE, was represented the hero, never was the character more forcibly and admirably exhibited. We confess that, not having before seen Mr. KEAN as the Peruvian chief, we were impressed (from acquaintance with his usual style of acting) with the supposition that he could not give the part all the effect required. But we were most agreeably disappointed, as he threw into it so much *of nature*, elevated, yet simple, that we followed him from scene to scene with delight. Mr. KEMBLE certainly acted *Rolla* in a powerful manner; yet in our opinion he did not *touch the heart* so closely as Mr. KEAN, but won us rather by the dignity than the unaffectedness of his virtue. Mr. KEAN has a power which Mr. KEMBLE did not possess; he is more a master of the pathetic, and can give tones of inexpressible tenderness to his voice, although when overstretched it is often hoarse and disagreeable. Mr. Kemble *commanded* applause—Mr. Kean *engages our feelings* to bestow it. His appeal to the centinel was beautiful; and by its effects proved the truth and force it was marked by—"Oh! holy nature! thou dost never plead in vain!"—His entreaty to Alonzo to escape, had all the requisite earnestness, and the tone in which he reproves them

for doubting the propriety of his advice.—"Did Rolla ever counsel dishonour to his friend?"—was mild, yet dignified. The determination of manner in which he detains *Elvira*, and the tone in which, braving her dagger as he holds her, he exclaims "Strike it to my heart—still with the convulsive grasp of death I'll hold thee fast," were excellent and made the generous undaunted friend fully conspicuous. The tent scene was ably performed; but we think Rolla should not exclaim so *loud* at the ear of the sleeping Pizarro, when the impulse to stab, him is expressed--- "He is at my mercy---and one blow!"--- The manner in which he stands over the prostrate Spaniards and restrains his calling to the guards was much applauded, as was the speech which he concludes with throwing away the dagger, His next forcible piece of acting is where he vainly remonstrates with Pizarro, in behalf of Cora's child. Three rounds of applause and cries of *bravo* marked his excellence in this scene, which was only equalled in action by the manner in which he staggered in with the infant, casting it to its mother and dropping dead before her. Miss Edmiston acted *Elvira* with considerable ability: but it was not such a performance as we had hoped for: she seems occasionally rather timid in the use of her powers---Mrs. Siddons has been called a *pantomimic* actress---we wish Miss Edmiston would study a little more of *that species* of pantomime. She wants the art of bye-play, of silent, speaking, gesture, that tells as much, and as distinctly as the tongue can utter.

Mr. Cooper as *Alonzo* was very effective: Mr. Thompson, we are sorry again to notice, but the parts he is so often thrust into, he is quite unfit for: the consequence is, that he did not meet the *favour* of the audience as *Pizarro*. Mrs. West is a very sweet *Cora*. The Play on the whole went off with eclat.

In our yesterday's Drury Lane Play Bill, *Giovanni in London* was announced as the afterpiece for that evening instead of *Adeline*. We can only say, we printed from the Bill of the Theatre; but the *Management* is so *vacillating* that the public is often deceived. To prove that the *error* was *not ours*, we have placed the *Drury Lane Playbill of yesterday*, in the window of our Office, for the inspection of those who might doubt the fact.

COVENT GARDEN.

Montrose and the *Pantomime* went off, last night, with their usual effect.

A Share of this Publication is to be disposed of.

Printed by E. Thomas, Denmark Court, Exeter 'Change.

Theatre Royal, Drury Lane,

This Evening will be performed the Comedy of

Town and Country.

Plastic, Mr. PENLEY, Trot. Mr. MUNDEN,
Cosey, Mr. GATTIE.
Rev. Owen Glenroy, Mr. POWELL,
Reuben Glenroy, Mr. KEAN.
Captain Glenroy, Mr. BARNARD,
Hawbuck, Mr. KNIGHT.
Armstrong, Mr. WEBSTER,
Dwindle, Mr. TURNOUR, Ross, Mr. BROMLEY,
Williams, Mr. VINING, Evans, Mr. HOWELL,
Waiter. Mr WILLMOTT, Still, Mr. DOBBS,
Robin, Mr. READ, Robert, Mr. RANDALL,
Hon. Mrs. Glenroy, Mrs. W. WEST,
Rosalie Somers, Miss SMITHSON,
Mrs. Trot, Mrs. DOBBS,
Mrs. Moreen, Mrs. HARLOWE,
Goody Hawbuck, Miss TIDSWELL,
Lucy, Miss PHILLIPS, Traffline, Mrs. BLAND.

After which (7th time) the Melo Drama, in 3 acts, entitled

ADELINE.

The Victim of Seduction.

The Principal Characters by

Mr. COOPER, Mr. PENLEY, Mr. THOMPSON,
Mr. BROMLEY, Mr. WILLMOTT,
Mr KNIGHT,
Miss SMITHSON, and Miss COPELAND.

In ACT III.

A BALLET, in which Miss TREE will Dance a PAS-SEUL.

To-morrow, No Performance.

Theatre Royal, Covent Garden.

This Evening will be performed (5th. time) a New Opera, called

MONTROSE;

Or, The Children of the Mist.

With new Scenery, Dresses, and Decorations. The Overture by Mr. Bishop, the rest of the Music by Mr. Bishop, Ware, &c.

Earl of Montrose, Mr. CONNOR,
Earl of Menteith, Mr. DURUSET,
Angus Macaulay, Mr. COMER,
Allan Macaulay, Mr. ABBOTT,
Evan Dhu, Mr. HUNT, Donald, Mr. TAYLOR,
Capt. Dalgetty, Mr. LISTON,
Marquis of Argyl, Mr. CHAPMAN,
Sir Duncan Campbell, Mr. EGERTON,
Colin, Mr. KING,
Ranald of the Mist, Mr. YATES,
Lewie, Master LONGHURST,
Children of the Mist—Officers of Argyle—Officers of Montrose.
Evorcht, Mrs. FAUCIT,
Annot Lyle, Miss STEPHENS.
Ellen, Mrs. BISHOP, Maise, Mrs. STERLING,

The following New Scenery will be exhibited. Act I.

A ROMANTIC GLEN IN THE HIGHLANDS.
The Dining Hall of Darlinwarich. An Apartment of the Castle.
The Hall of Audience in the Castle. ACT II.
The Castle of Inverara, with a distant View of Lochfine and Mountains.
The Anti-Room of the Castle.
Craigs and Rocks, the Abode of the Children of the Mist.
ACT III. Interior of a Hut. The Apartment of Annot Lyle.
LOCH LOCHY,
With the Encampment of Argyl.
The Gorge of the Mountains. A Wild Dell.
Interior of Loch Lochy. An Apartment in Loch Lochy.
The LARGE HALL in INVERLOCHY,

To conclude with

THE LIBERTINE.

Zerlina, Miss M. TREE.

The rest of the Characters the same as before.

To-morrow evening (Ash-Wednesday,) there will be no Performance.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 93. Thursday, Feb. 21, 1822. Price 1d.

COVENT GARDEN.

On Tuesday night this Theatre was better attended than it was on the two or three previous ones. The Pit before the hour of half-price, was full, and the Box circles, as well as Galleries, were at the same period of the evening (though not *filled*) very numerously attended. On the performance of *Montrose* we have nothing new to remark; as it is a style of entertainment on which a superficial exercise of criticism, is not only sufficient, but which exposes—upon minuter and repeated investigations—a tissue of absurdities well enough calculated to divert for a limited time the imaginarions of the elder, and rouse the mind, interest, and feelings, of the younger branches of society. In short, it is an *imposition* upon our understanding through the medium of our senses: and if historical *instruction* and amusement are insisted upon as effects derived from it, we recommend to all grown babies, Mrs Primer's Abridgement of the History of Scotland with painted cuts, and the Romance of "*Blood will have Blood; or the Mysterious Bandit.*" It is an inconsistency scarcely to be believed, that so many hundreds of respectable people, whose time is valuablo, should nightly waste it on such *trash*, while their libraries are vacant, and their fire-sides left dreary, should employ four hours in attentively listening to that, for the recital of which they would chide their elder boys, and suffer such gross absurdities to creep upon their hearts, which might otherwise be dilated, by the earth-tasting bliss of heavenly happiness—the *domestic circle*. The *Private Boxes* too are nightly filled by votaries of *fashion*, *pride*, and *intellectual greatness*! By *those* whose education, rank, and station, *should* lead the fashion to *noble* purposes; yet who, like their *imitators*, dive in the polluted stream of folly and imbecility. Shame on the *public!*---shame!

The musical Farce of *The Libertine* concluded the entertainments of Tuesday evening. Miss Tree as *Zerlina* was greeted with that warmth, which should be bestowed on public and private

character. Mr. Duruset acted and sang the music in the part of Mazetto with much humour and effect. As an *actor* this gentleman possesses much talent; and as a singer, he has requisites which, by due attention, would place him far above mediocrity. Mr. Meadows has much improved in the character of Leporello, and produced very great effect in some parts of it.

DRURY LANE.

Town and Country, and *Adeline*, did not draw to this House, on Tuesday evening, an audience calculated to benefit the establishment. the *Comedy* is, taken altogether, a very insipid piece—the *Melo-drama*, somewhat too doleful. In the former, Mr. KEAN played *Reubon Glenroy*, a character that may certainly, assist that gentleman in variegating his performances, but is little calculated in itself to be an agreeable adjunct to the livelier delineations in a work of the Comic Muse. It may be called *fine*, but it is out of place, and, therefore untunes the harmony of good humour that should exist throughout a *genuine* Comedy. Mr. Kean acted the part with his usual force, and obtained considerable applause. The Cotton-spinner was humourously played by Mr. MUNDEN, but we think we have seen him in better spirits. It is no wonder that a damp should be cast on the exertions of the performers, when, (as Paddy said) they see so many absent friends. Mr. KNIGHT, however, has the knack of keeping his merriment up, in spite of empty benches: we verily believe, this gentleman would act in his best style even to his own shadow; it is scarcely possible for him to avoid the hit direct, as he jumps into his part and cannot get out of it. The other characters were respectably filled---although we could have wished that Mr. BARNARD, as *Captain Glenroy*, had not looked so like a drill-serjeant. But there's a homely saying too applicable to that gentleman---what is bred in the *bone* won't out of the flesh. We have no ill-will to Mr. B. who is a very sensible assiduous performer, but we have often wished that he had not a whole bone in his body. His inflexible movements give one a pain in the back to behold.

Mr. Mathews has been performing at the Pantheon in Edinbrough, with very great success.

A SHARE of this Publication is to be disposed of.

END OF VOLUME THE THIRD.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.

Theatre Royal, Drury Lane,

This Evening will be performed the Tragedy of

King Richard II.

Richard the Second, Mr. KEAN,
John of Gaunt, Duke of Lancaster, Mr. POPE,
Duke of York, Mr. BROMLEY,
Bolingbroke, Mr. COOPER,
Duke of Norfolk, Mr. PENLEY,
Earl of Northumberland, Mr. POWELL,
Earl of Aumerle, Mr. THOMPSON,
Harry Percy, Mr. BARNARD,
Earl of Salisbury, Mr. HOWELL,
Lord Ross, Mr. DOBBS,
Bishop of Carlile, Mr. MEREDITH,
Lord Berkley, Mr. WILLMOTT,
Sir Steven Scroop, Mr. FOOTE,
Sir Piers Exton, Mr. VINING,
Busby, Mr. Turnour, Green, Mr. Read,
Bagot, Mr. Sheriff, Captain, Mr. Webster,
1st. Gardener, Mr. GATTIE,
Second Gardener, Mr. W. H WILLIAMS,
Keeper, Mr. RANDALL, Groom, Mr. HUGHES,
Queen, Mrs. WEST,
Blanche, *(with a song)* Miss CUBITT,

After which (8th time) the Melo Drama, in 3 acts, entitled

ADELINE.

The Victim of Seduction.

The Principal Characters by

Mr. COOPER, Mr. PENLEY, Mr. THOMPSON,
Mr. BROMLEY, Mr. WILLMOTT,
Mr KNIGHT,
Miss. SMITHSON, and Miss COPELAND.

In ACT III.

A BALLET, in which Miss TREE will Dance a PAS-SEUL.

To-morrow, No Performance.

Theatre Royal, Covent Garden.

This Evening will be performed (6th. time) a New Opera, called

MONTROSE;

Or, The Children of the Mist.

With new Scenery, Dresses, and Decorations. The Overture by Mr. Bishop, the rest of the Music by Mr. Bishop, Ware, &c.

Earl of Montrose, Mr. CONNOR,
Earl of Menteith, Mr. DURUSET,
Angus Macaulay, Mr COMER,
Allan Macaulay, Mr. ABBOTT,
Evan Dhu, Mr. HUNT, Donald, Mr. TAYLOR,
Capt. Dalgetty, Mr. LISTON,
Marquis of Argyl, Mr. CHAPMAN,
Sir Duncan Campbell, Mr. EGERTON,
Colin, Mr. KING,
Ranald of the Mist, Mr. YATES,
Lewie, Master LONGHURST,

Children of the Mist—Officers of Argyle—Officers of Montrose.

Erorcht, Mrs. FAUCIT,
Annot Lyle, Miss STEPHENS.
Ellen, Mrs. BISHOP. Mause, Mrs. STERLING.

The following New Scenery will be exhibited. Act I.

A ROMANTIC GLEN IN THE HIGHLANDS.

The Dining Hall of Darlinwarich. An Apartment of the Castle.
The Hall of Audience in the Castle. ACT II.
The Castle of Inverara, with a distant View of Lochfine and Mountains.
The Anti-Room of the Castle.
Craigs and Rocks, the Abode of the Children of the Mist.
ACT III. Interior of a Hut. The Apartment of Annot Lyle.

LOCH LOCHY,

With the Encampment of Argyl.
The Gorge of the Mountains. A Wild Dell.
Interior of Loch Lochy. An Apartment in Loch Lochy.

The LARGE HALL in INVERLOCHY,

To conclude with

The Miller & his Men.

Grindoff, (the Miller) Mr. FARLEY. Bavina, Mrs. FAUCIT.

The rest of the Characters the same as before.

To-morrow (1st. time) a Grand Oratorio, called *The Deluge.*

THE

THEATRICAL Observer,

AND

DAILY BILLS OF THE PLAY.

From February 4, 1822, to April 30, 1822.

"Nothing extenuate, nor set down aught in malice."

VOL. IV.

Printed by E. Thomas, Denmark Court, Strand.

Published by C. Harris, No. 25, Bow Street, Covent Garden.

1822.

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THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 94. Saturday, Feb. 23, 1822. Price 1d.

DRURY LANE.

From recent observations on the manner in which the *Boxes* at this Theatre, have been attended, it would appear that the fashionable world consider it *vulgar* to be seen at the representation of *Shakespeare's* Tragedies, and that the "*immortal bard*" is nothing without the aid of Mr. Bishop's musical compositions and selections. Thus, on Thursday evening, altho' the Pit and Galleries were comfortably filled, the dress Boxes were not half occupied, and the other Boxes nearly empty. Yet *Richard the Second* was the Play, and Mr. Kean represented the unfortunate monarch. At Covent Garden Theatre the reader will perceive there was on the same night a numerous assemblage to witness the melodramatic, operatic stuff, garbled from the scotch novellist's Legend of Montrose. This is the display of *public taste*—the proof that there exists amongst the higher orders a desire to patronise the *British Drama !*

Mr. Kean's performance of Richard the 2nd. contains many beauties. The character itself is that of a man easily influenced, by representations of prosperity, to give way to arrogance: or by misfortune to yield with tame submission, yet with princely feelings, and bitter recollections of his former weaknessess. He raises pity, but cannot command respect. Mr Kean gave to these qualities of the deposed sovereign the truest colours. His fiery impatient demand to know why his adherents had not joined him, and then his chop-fallen tones on learning their being put to death by Bolinbroke, were excellently delivered. But the part where he had most opportunity to produce a

forcible impression was in the scene where he surrenders his crown to his successful opponent. The soliloquy with the mirror was most admirable, and great applause followed.

Mr. Cooper acted *Bolinbroke* well, and was frequently applauded; but it is to be regretted that his delivery is so defective: at the end of almost every line of blank verse, Mr. Cooper raises with an unpleasant tone the pitch of his voice, and at once destroys the natural effect of the speech. If he were to practice with a judicious friend at his elbow, to make him conscious of this inharmonious habit, he might break it down.

Mrs. West made the *Queen* as full of grief as the part required: she exerted herself almost too much.

This Play we do not think so well calculated as most of the other Tragedies of Shakespeare to please on the stage; for it is very deficient of incident: it, therefore, should not be again produced.

List of the Songs, Duetts, Choruses, &c. in The Veteran.

ACT I.

Glee and Chorus—"Merry Boys"
Song—"Old Adam."
Duet—"Granby the brave" [old Air]
Recit and Air—"Let us teach the heart to love."
Song—"'Tis music's all inspiring sound."
Finale—"Cupid if tried by a martial court."

ACT II.

Song—"Erin, dear Erin!" I prize thee."
Duet—"The Shamrock, Rose, and Thistle."
Recit and Air—"The hero when fallen."
Song—"The pretty Miss Pan and the brave Captain Flash."
Trio—"Why the devil don't you cease."
Song—"Hear! hear! hear!
Glee and Chorus—"In Love or in War."

ACT III.

Bravura—"Hark, hark! the echo."
Song—"Oh, Paris, light ethereal sahere."
Fragment—"Adieu! adieu!"
Song—"How vain is the sigh."
Duet—"Merrily o'er the world we'll go."
Duet—"Old Batchelors ought to be pitied."
Finale—"Merry, merry, beats the drum."

COVENT GARDEN.

This House was most numerously and elegantly attended on Thursday evening to see *Montrose*, and *The Miller and his Men*. Both pieces were received with great applause.

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Theatre Royal, Covent Garden.

This Evening will be performed (7th. time) a New Opera, called

MONTROSE;

Or, The Children of the Mist.

With new Scenery, Dresses, and Decorations. The Overture by Mr. Bishop, the rest of the Music by Mr. Bishop, Ware, &c.

Earl of Montrose, Mr. CONNOR,
Earl of Menteith, Mr. DURUSET,
Angus Macaulay, Mr. COMER,
Allan Macaulay, Mr. ABBOTT,
Evan Dhu, Mr. HUNT, Donald, Mr. TAYLOR,
Capt. Dalgetty, Mr. MEADOWS,
Marquis of Argyl, Mr. CHAPMAN,
Sir Duncan Campbell, Mr. EGERTON,
Colin, Mr. KING,
Ranald of the Mist, Mr. YATES,
Lewie, Master LONGHURST,
Children of the Mist—Officers of Argyle—Officers of Montrose.
Erorcht, Mrs. FAUCIT,
Annot Lyle, Miss STEPHENS.
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The Castle of Inverara, with a distant View of Lochfine and Mountains.
The Anti-Room of the Castle.
Craigs and Rocks, the Abode of the Children of the Mist.
ACT III. Interior of a Hut. The Apartment of Annot Lyle.

LOCH LOCHY,

With the Encampment of Argyl.
The Gorge of the Mountains. A Wild Dell.
Interior of Loch Lochy. An Apartment in Loch Lochy.

The LARGE HALL in INVERLOCHY,

After which,

THE RENDEZVOUS.

The Characters the same as before.

To conclude with

The Padlock.

Mungo, Mr. BLANCHARD.

Theatre Royal, Drury Lane,

This Evening will be performed [1st time] a New Comic Opera, in 3 Acts, entitled

THE VETERAN;

OR,

The Farmer's Sons.

A New Pastoral and Military Overture, composed by Mr. T. Cooke.

The rest of the Music (with the exception of one piece) composed expressly for this Opera by Messrs. Whitaker, Parry, Rooke, E. Knight, and T. Cooke.

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Mr. FITZWILLIAM, Mr. POWELL,
Mr G. SMITH, Mr. GATTIE, Mr KNIGHT,
Mr. WILLMOTT, Mr. ISAACS, Mr. WEBSTER

Messrs. Gibbon, Dobbs, Randall, Sheriff, Read, D. Smith, Turnour, Goodman, Hope, Gussio, &c &c.

Mrs. BARNARD,
Madame VESTRIS, Miss POVEY,
And Miss FORDE,
(Being her 1st Appearance at this Theatre, and 8th. on any Stage.

To conclude with the Farce of

Monsieur Tonson.

Mr. COOPER, Mr. BARNARD, Mr. FOOTE,
Mr. GATTIE, Mr. WILLIAMS, Mr MEREDITH,
Mr. VINING, Mr. SMITH, Mr WEBSTER, Mr. ISAACS,
Mrs. KNIGHT, Miss SMITHSON, and Mrs BLAND, with a *Song*

On Monday, Love in Humble Life.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 95. Monday, Feb. 25, 1822. Price 1d.

DRURY LANE.

It might be supposed that the Manager of a drooping Theatre amongst the means he could resort to in order to retrieve his affairs, would particularly apply himself to the *liberal* encouragement of *dramatic talent*---it might be conceived it would strike him, that to obtain a new Drama of *sterling merit*, and attach thereto whatever of the labours of eminent artists and composers should seem desirable, and then to put the whole into the hands of his best performers, would be the way to ensure success of a permanent nature. Yet, strange to say, the Manager of Drury Lane Theatre patronises *dulness* if it comes *cheap*, and is satisfied with the possibility of a *temporary favorable effect*, produced through the medium of scene-painters, composers, and excellent comic and vocal performers. An instance of this extraordinary policy was afforded at this House on Saturday evening, when a New Comic Opera, under the title of *The Veteran; or, the Farmer's Sons*, was produced for the first time. To give a detail of the *Plot* of this most miserable Drama, would be as difficult as the endeavour to discover a spark of wit, or genuine humour in the dialogue. However, we are enabled to say, that the *Veteran* is a *General Van*, (personated by Mr. Munden) who has two pretty daughters, *Rose*, (Miss Forde) and *Bell*, (Madame Vestris)---that The Farmer is one old *Franklin*, (Mr. Powell) and his two *Sons* are *Captain George*, (Mr. Harley) and *Jonas*. (Mr. Knight). We also can state, that the General has two hangers-on *Sergeant O'Rory O'Whack*, (Mr. Fitzwilliam) and an *old fellow*, (whose designation we could not catch) represented by Mr. G. Smith. To which characters there may be added a *Recruiting Serjeant*, (Mr. Gattie) and a pretty, moping, cottage lass, named *Patty*, (Miss Povey).

The *Veteran General* has double duty to perform, namely, to relieve the distresses of the village, and to bring his daughter *Bell* to a reasonable conception of the value of the tender passion of *love*, which

she derides, although opposed by papa and sister. The *farmer*, poor man, is bed-ridden through vexation at the bad times, until the last scene: but his sons *George* and *Jonas* are active in his service. *George* has been missing from his family for many years, but has become a Captain, saved the life of one of the General's daughters, and returns to his native village just in time to sing and spout parliamentary speeches on the highway—to support the manœuvres of the General to cause the heart of Miss Bell to capitulate to Cupid, and to restore the fallen fortunes of his own family. *Jonas* is employed in hugging bailiffs—in taking the King's bounty as a recruit, to preserve his *feather*---in finding a pocket book---reasoning on honesty---making love to *Patty*, and wiping his eyes because he is an honest lad and reverences his dad. Sergeant, or Major, or Sergeant-Major O'Whack, (he was sometimes called one or other) was a sort of an aisy, mollified, aid-de-camp to the General; and the *old fellow* was suttler to the whole corps of paupers under the same command. Each, when they [illegible], sang a song, a duet, or a trio, or joined in a *row-de-dow* chorus, and so the whole concluded amidst applause, with victory over Miss *Bell's* obdurate heart---joy for the found brother *George*, and the happy [illegible] of *Jonas* and *Patty*.

The music was in the whole very effective, the execution in general good. Miss [illegible], who made her *debut* on this occasion, has a pleasing person, but her voice, although possessing great power and compass, seems *wiry* in the upper notes, and *husky* in the lower ones: but we will not be decisive in our opinion of her vocal talent until we hear her under circumstances less alarming to her nerves, which were occasionally much affected by the trial she was undergoing. She is a pupil of Mr. Rooke, and was much applauded.

The House was by no means full.

COVENT GARDEN.

This House was most numerously and elegantly attended on Saturday evening to see *Montrose*, the *Rendezvous*, and the Comedy of *The Padlock*. These pieces were received with great applause. The absence of Mr. Liston, (who from his continued hoarseness has been unable to sustain the character of *Dalgetty* for the last two nights) has thrown a great *damp* upon the Opera, but he appears this evening.

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Earl of Montrose, Mr. CONNOR,
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Allan Macaulay, Mr. ABBOTT,
Evan Dhu, Mr. HUNT, Donald, Mr. TAYLOR,
Capt. Dalgety, Mr. LISTON,
Marquis of Argyl, Mr. CHAPMAN,
Sir Duncan Campbell, Mr. EGERTON,
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Lewie, Master LONGHURST,

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The Anti-Room of the Castle.
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LOCH LOCHY,

With the Encampment of Argyl.
The Gorge of the Mountains. A Wild Dell.
Interior of Loch Lochy. An Apartment in Loch Lochy.

The LARGE HALL in INVERLOCHY,

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch:

Or, the Yellow Dwarf.

The characters the same as before.

Theatre Royal, Drury Lane,

This Evening will be performed [2nd time] a New Comic Opera, in 3 Acts, entitled

THE VETERAN;

Or, The Farmer's Sons.

A New Pastoral and Military Overture, composed by Mr. T. Cooke The rest of the Music (with the exception of one piece) composed expressly for this Opera by Messrs. Whitaker, Parry, Rooke E. Knight, and T. Cooke.

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Mr WILLMOTT, Mr. ISAACS, Mr. WEBSTER
Messrs. Gibbon, Dobbs, Randall, Sheriff, Read, D. Smith, Turnour, Goodman, Hope, Gussio, &c. &c.

Madame VESTRIS, Miss POVEY,
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List of the Songs, Duetts, Choruses, &c.

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Glee and Chorus—"Merry Boys"
Song—"Old Adam."
Duet—"Granby the brave" [old Air]
Recit and Air—"Let us teach the heart to love."
Song—"'Tis music's all inspiring sound."
Finale—"Cupid if tried by a martial court."

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Song—"Erin, dear Erin!" I prize thee."
Duet—"The Shamrock, Rose, and Thistle."
Recit and Air—"The hero when fallen."
Song—"The pretty Miss Pan and the brave Captain Flash."
Trio—"Why the devil don't you cease."
Song—"Hear! hear! hear!
Glee and Chorus—"In Love or in War."

ACT III.

Bravura—"Hark, hark! the echo."
Song—"Oh, Paris, light ethereal sphere."
Fragment—"Adieu! adieu!"
Song—"How vain is the sigh."
Duet—"Merrily o'er the world we'll go."
Duet—"Old Batchelors ought to be pitied."
Finale—"Merry, merry, beats the drum."

To which will be added,

Love in Humble Life.

The Characters the same as before.

THE

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AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 96. Tuesday, Feb. 26, 1822. Price 1d.

COVENT GARDEN.

Fortune seems constant and bounteous in her favors to this establishment. The Pit and Galleries were filled previous to the hour of half price admission last night; at which period of the evening, the Boxes were most respectably attended; nor did the private compartments lack fashionable guests, while all parts of the house presented busts on which Time, and (to *appearance*) Wisdom, had stamped their powers, yet who participated in the frivolous amusements of the hour with an avidity equal to that expressed by their children who occupied the row before us—"*Parva leves capiunt animos.*" Mr. Liston having recovered from the hoarseness with which he had been afflicted, sustained last night the character of *Dalgetty*, and imparted to the play the greater portion of interest which it is capable of creating. The Opera is at best but a heavy entertainment, indebted for its lighter parts to Mr. Liston's exertions, and to the fight—which is well arranged. In the prison scene Mr Yates performed with much feeling and effect; but we must hint to this gentleman, that however the long acknowledged merits of *certain* performers, may induce the audience to tolerate in *them* occasional effervescence of spirit, Mr. Yates is too young an actor to assume *similar* license. The persons who visit a Theatre, do so, to be *amused*, not to be *laughed at*. We must notice the performances of Mr. Connor and Mr. Egerton; two gentlemen, whose general exertions, soaring not beyond their proper sphere, merit the attention and support of the theatrical public. There is a little part---a Scotchman, admirably performed by---we believe, Mr. King. We hear it rumoured that a change in the management of this Theatre is on the tapis.

DRURY LANE.

The repetition of *The Veteran*, last night, did not attract a numerous audience. The abundant flattery offered in this piece to Britons

---the eternal, sickening, common-place sentiment---truisms---absurdities---stage-tricks; and other *clap-traps,* scattered through it, are nauseous to every one who chuses to ask himself---*are these the fair means to gain applause? are these the resources of an author, who feels he has* GENIUS *to rely on for success?* But then, some exclaim ---" Oh, it is only an OPERA, we must not be rigid as to the plot or dialogue of a mere *vehicle for music.*" Really!---worthy critics! ---Well, if you care not whether good sense is allied to harmony, a coal-waggon and four horses loaded with a band of music in a procession, would be as fit an entertainment for you as the *vehicle* at Drury: and the honest, swaggering, bluff, waggoner, with his fat horses, and the noisy musicians, blowing and scraping *Rule Britannia,* amidst the uproarious applause, and tumultuous progress of the surrounding mob, would equally gratify your *national* prejudices, and *flatter* you into the belief of being one of the *immaculate Britons.* Such Operas as *The Duenna,* for instance (which the stupid author presumed to write with more attempts to satisfy the *jrdgment* and *taste* than the *self-love* of his countrymen) should now be consigned to the care of the Spiders in the Prompter's closet, whilst *The Veteran* keeps the field with all the vigour of a *Courtier.*

The songs *told* very well last night, and Miss FORDE received considerable applause: but we are sorry to confirm our first opinion of the qualities of her voice. Her middle tones are good, but the higher and lower ones far from harmonious; she does not manage her voice well, and in " *Hark! hark! the echo*" frequently failed to satisfy the ear. A contest ensued on the call for an *encore*---She was, however permitted to repeat it. In our opinion this lady's musical talents, are greatly inferior to those of Miss POVEY, who sang delightfully.

THE ITALIAN OPERA HOUSE.

This Evening will be performed the Comic Opera of

IL TURCO IN ITALIA,

WITH

A DIVERTISSEMENT,

And the Ballet of

LES PAGES DU DUC DE VENDOMME.

Mr. ELLISTON has gone to Paris, and, as we hear, to endeavour to procure permission from the authorities there, to represent the *Coronation!* " *Oh Jeptha Judge of Israel, what a treasure hadst thou!*"

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LOCH LOCHY,
With the Encampment of Argyl.
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Interior of Loch Lochy. An Apartment in Loch Lochy.
The LARGE HALL in INVERLOCHY,

Th conclude with,

John of Paris.

The characters the same as before.

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Messrs. Gibbon, Dobbs, Randall, Sheriff, Read, D. Smith, Turnour, Goodman, Hope, Gussio, &c. &c.

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Recit and Air—"Let us teach the heart to love."
Song—"'Tis music's all inspiring sound."
Finale—"Cupid if tried by a martial court."

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Duet—"The Shamrock, Rose, and Thistle."
Recit and Air—"The hero when fallen."
Song—"The pretty Miss Pan and the brave Captain Flash."
Trio—"Why the devil don't you cease."
Song—"Hear! hear! hear!
Glee and Chorus—"In Love or in War."

ACT III.

Bravura—"Hark, hark! the echo."
Song—"Oh, Paris, light ethereal sphere."
Fragment—"Adieu! adieu!"
Song—"How vain is the sigh."
Duet—"Merrily o'er the world we'll go."
Duet—"Old Batchelors ought to be pitied."
Finale—"Merry, merry, beats the drum."

To which will be added,

ADELINE.

The Characters the same as before.

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No. 97. *Thursday, Feb.* 28, 1822. *Price* 1*d.*

DRURY LANE.

In the Play-bill of this Theatre for the present evening, we find the following notice :

" The new Comic Opera, entitled *The Veteran ; or, the Farmer's Sons*, experienced the same brilliant success throughout its third representation on Tuesday evening ; the encores were as numerous as on the first night, and it was announced for repetition with unanimous plaudits. It will therefore be performed every Acting Night until further notice, this Evening and Monday next excepted, those nights being appropriated to Mr. Kean's performance."

Now, is not this too much ?---We do not mean on the part of the *Manager*. for after having found that audiences can be got who are indifferent to, or unconscious of what materials constitute a drama of *talent*, and that they can be drummed, and trumpeted, and chaunted, and sentimentalized, and flattered, and coaxed, into *unanimous plaudits*, he is not to blame for continuing. like a cunning apothecary, to doze his patients with a *palatable drug*, as long as possible ; but what shall we say of the silly people who swallow the trash ? ---who gulp down boluses enough to make a horse sick, but which are so nicely sugared over with " *British bravery*," *British justice*," *&c.* that they make no wry faces ?—who placidly permit innumerable applications to the *heart* compounded of the stale honey of farm-house virtue, and the usual proportion of Hibernian mollifications indifferently strained by *Mr. Fitzwilliam?* Why, surely, we must say they are in the worst state possible, and require the *best advice*. We, therefore, recommend their staying at home, and taking a draught of *Sheridan* or *Shakespeare*, or any other enlivening and strengthening mixture of wit, humour, and sound sense. This would soon, with due care and perseverance, work a cure ; for their taste and judgment would be somewhat improved, and they would then feel inclined to " throw physic to the dogs."

Miss FORDE is announced to be preparing for the part of *Polly* in the *Beggar's Opera*.—*Captain Macheath*, Madame VESTRIS, *Peachum*, Mr. MUNDEN, *Filch*, Mr, KNIGHT, *Lucy*, Miss COPELAND, and, we presume, *Locket*, Mr. LOVEDAY. We must confess that we are somewhat surprised that in the present state of this concern, reliance should be placed on *Miss Forde's* powers, which, at least, require *much cultivation*.

COVENT GARDEN.

THE attendance at this Theatre on Tuesday evening, and the apparent enjoyment of the audience, were confirmations of the increasing popularity of the Opera of *Montrose*. As the present success of this drama is likely to prolong its existence for some time, we trust that the Managers will unite with it in the entertainment of the evening, such afterpieces as are consonant with good taste:—by doing which, the dulness created by the Play, may be much relieved, and the frequenters of the Theatre (whose opinions do not entirely coincide with those of the multitude) will have no reason to blame the conductors of this establishment for a *decided* exclusion from *all* rational enjoyment within its walls. The musical talents of the company are strong; and there are many afterpieces—translations and originals, in which they might be displayed to infinite advantage. We make not these observations in hostile reference to the farces at present performed, as we admit that they are selected with some discernment; but, with the view to warn the managers against the substitution of melodramas and spectacles, that may affect the success of a play on which the arrangements of the season depend; and, if the additional attraction of novelty is requisite, let them refer to their file of Bills of five and twenty years ago, which may furnish them with *revivals* well deserving of their pains.

The Opera of *Montrose* is about to be produced in the Bath Theatre, which has been lately very successful from the attraction of the play of *Kenilworth*.

Mr. YOUNG, we understand, is shortly to perform in Dublin.

We have received "*Impartiality's*" letter, but do not see the force of his observations.

The title and index to the third volumes are preparing and will be oon ready for delivery.

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Or, The Children of the Mist.

With new Scenery, Dresses, and Decorations. The Overture by Mr. Bishop, the rest of the Music by Mr. Bishop, Ware, &c.

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Earl of Menteith, Mr. DURUSET,
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Allan Macaulay, Mr. ABBOTT,
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Capt. Dalgetty, Mr. LISTON,
Marquis of Argyl, Mr. CHAPMAN,
Sir Duncan Campbell, Mr. EGERTON,
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Lewie, Master LONGHURST, Colin, Mr. KING,

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A ROMANTIC GLEN IN THE HIGHLANDS.

The Dining Hall of Darlinwarich. An Apartment of the Castle.
The Hall of Audience in the Castle. ACT II.
The Castle of Inverara, with a distant View of Lochfine and Mountains.
The Anti-Room of the Castle.
Craigs and Rocks, the Abode of the Children of the Mist.
LOCH LOCHY.
The LARGE HALL in INVERLOCHY.

To conclude with,

A Roland for an Oliver.

Mr. Selborne, Mr. ABBOTT, Fixture, Mr. EMERY,
Sir Mark Chase, Mr FAWCETT, Alfred Highflyer, Mr. JONES,
Gamekeeper, Mr. J. ISAACS, First Groom, Mr. King.
Maria Darlington, Miss FOOTE, Mrs. Fixture, Miss GREEN,
Mrs. Selborne, Miss BEAUMONT.

To-morrow a Grand Oratorio.

Theatre Royal, Drury Lane,

This Evening will be acted the Tragic Play of

PIZARRO.

SPANIARDS.

Alonzo, Mr. COOPER,

Pizarro, Mr. THOMPSON, Almagro Mr. WEBSTER,

Gonzalo, Mr. RANDALL, Davilla, Mr. TURNOUR,

Valverdo. BARNARD, Las Casas, Mr. BROMLEY,

Centinel, Mr. WILLMOTT,

Elvira, Miss EDMISTON,

PERUVIANS.

Ataliba, Mr. POWELL, Orozembo, Mr. POPE,

Rolla Mr. KEAN, (*his 2nd appearance in that character for 3 years*)

Hualpo, Mr. FOOTE. Orano, Mr. VINING.

Huasca, Mr. ISAACS. Boy, Miss CARR.

Cora, Mrs. W. WEST.

High Priest, Mr. G. SMITH.

The Vocal Parts by Mr. Gibbon, Mr. Dobbs. Mr. Gattie. Mr. Williams, Miss Povey, Miss Cubitt, Mrs. Bland. Mrs. Orger, Miss Smithson, Mrs, Dobbs

Messrs. Read, Sheriff, Willmott, Goodson, Goodson, jun. Fames Guischard, Taylor. Johnson. Messdms. Margerum, Hill, Webster Phillips, Edwards, Cooper, Willmott.

After which

Love in Humble Life.

THE PRINCIPAL CHARACTERS BY

Mr. COOPER,

Mr. KNIGHT, Mr. WILLMOTT,

and Miss S. BOOTH.

To-morrow, No Performance.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 98. Saturday, March 2, 1822. Price 1d.

COVENT GARDEN.

On Thursday evening this Theatre was extremely well attended: the Boxes were nearly full, and the Pit and Galleries were comfortably so, previous to the half price hour. The Opera excited its usual meed of applause. We were amused by the animal on which *Dalgetty* rode: Sir Duncan Campbell's first pistol having missed fire, the horse at which it was aimed, stretched himself upon the stage, as dead, 'ere the second shot was discharged. This created much merriment in the house. The finale to the play (or rather *Liston's* verse in it) was very warmly applauded, and when *Mr. Duruset* came forward to announce the performance for this evening, the audience loudly demanded an encore of the concluding music. The verse which created this is as follows, and the effect given to it by *Mr. Liston* was irresistable:—

TUNE.—"*Fy lets a' to the Bridal,*"

Sir Dugald Dalgetty, Drumthwacket,
A knight, and a bachelor too:—
A bon comarado to back it,
Presents himself, *ladies* to you.
A husband—whenever war ceases,
I'll be, to some fortunate fair;
But unless you could split me in pieces,
You can't all come in for a share.
So I'll away, &c.

Morton's Farce of a *Roland for an Oliver* followed the Opera, and was performed with considerable spirit. It is a very laughable bustling piece, though the plot is inconsistent, the incidents improbable, and the characters over drawn. EMERY'S *Fixture* is a performance too well known to need an observation. The other characters were sustained with effect. Sheridan's Entertainment of the Critick is announced for to-night; and we expect to derive much gratification from witnessing its performance. We have not yet seen the bills of the day, but presuming that Mr. W. Farren plays Sir Fretful, we anticipate considerable delight. We have seen that gentleman in the character, and do not hesitate to pronounce his delineation of it, an admirable piece of acting.

DRURY LANE.

PIZARRO, which was acted on Thursday night to a numerous, but not "overflowing" audience, is a Play well calculated to gratify the taste of the present times. It has a portion of the Melo-dramatic style, with something of the genuine tragic; the incidents are striking and romantic, and the plot interesting, particularly as it arises in some degree from the recorded barbarities of the Spaniards in Peru, and gives a picture of their ferocity in the character of *Pizarro*, and of the supposed bold, but peaceable disposition of the unfortunate natives in that of *Rolla*.

The Spanish leader was personated by Mr. THOMPSON, whom we would feel gratified in recommending to the favorable notice of future audiences when this play is performed, did he not *himself* restrain us. *Rolla*, as personated by Mr. KEAN, we know does not please every one—but we are not of the number. Taking from this gentleman's acting some few peculiarities, which seem too deeply ingrafted in his nature to be got rid of, we consider him a great performer; in short the most powerful delineator of the passions we now have on the stage. In *Rolla*, therefore, who is continually under the influence of strong emotions, there is ample room for the display of Mr. Kean's genius, and he does not neglect the opportunities it so often affords to make an impression. Whether as the lover, the friend, or the hero, he is seldom far from nature: his manner of delivering the child, and expiring at *Cora's* feet, is a fine exhibition of the art, and terminates his whole efforts with eclat. Mr. COOPER was not without his proper share of applause as *Alonzo*.

Mrs. SIDDONS has left her *Elvira* too strongly rooted in our memory for the part to have in any other hands, a high effect. Yet Miss EDMISTON, who again acted the heroine on Thursday evening, has much merit. She does not, however, sufficiently mark her emotions by silent gesture. It was by the look of proud contempt—of empassioned bitterness—by attitudes of commanding boldness—and pauses full of obvious meaning, that Mrs. Siddons made Elvira an object of the deepest interest. The gentle *Cora* is a character well suited to Mrs WEST.

THE ITALIAN OPERA HOUSE.

This Evening will be performed the Comic Opera of

IL BARONE DE DOLSHEIN.

WITH

A DIVERTISSEMENT,

And the Ballet of

LES PAGES DU DUC DE VENDOME.

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Earl of Montrose, Mr. CONNOR,
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Angus Macaulay, Mr. COMER,
Allan Macaulay, Mr. ABBOTT,
Evan Dhu, Mr. HUNT, Donald, Mr. TAYLOR,
Capt. Dalgetty, Mr. LISTON,
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Children of the Mist—Officers of Argyle—Officers of Montrose.

Erorcht, Mrs. FAUCIT,
Annot Lyle, Miss STEPHENS.
Ellen, Mrs. BISHOP, Mause, Mrs. STERLING,

To conclude with,

THE CRITICK.

Sir Fretful Plaigary, Mr. W. FARREN, Puff, Mr. JONES,
Dangle, Mr CONNOR, Sneer, Mr EGERTON,
Under Prompter, Mr. King. Mrs Dangle, by Mrs. CONNOR,

Tragedians.

Lord Burleigh, Mr. Williams, Governor, Mr. Comer,
Earl of Leicester, Mr Jefferies, Sir Walter Raleigh, Mr Moars,
Sir Christopher Hatton, Mr. Parsloe,
Don Ferolo Whiskerandos, Mr. Blanchard, Beef Eater, Mr. Isaacs,
Master of the Horse, Mr. Atkins.
Nieces, Mesdames Coats & Sexton, Confidant Miss Green,
Tilburina, Mrs. Gibbs.

To couclude with a Grand

Sea Fight, & the Destruction of the Spanish Armada.

On Monday, Montrose, with the Pantomine. On Tuesday the Exile

Theatre Royal, Drury Lane,

This Evening will be performed [4th time] a New Comic Opera, in 3 Acts, entitled

THE VETERAN;

Or, The Farmer's Sons.

A New Pastoral and Military Overture, composed by Mr. T. Cooke, The rest of the Music (with the exception of one piece) composed expressly for this Opera by Messrs. Whitaker, Parry, Rooke, E. Knight, and T. Cooke.

The Principal Characters by

Mr. HARLEY, Mr. FITZWILLIAM, Mr. SMITH,
Mr. MUNDEN,
Mr. KNIGHT, Mr. GATTIE, Mr. POWELL, Mr. G. SMITH,
Mr. WILLMOTT. Mr. ISAACS, Mr. WEBSTER,
Madame VESTRIS, Mrs. BARNARD, Miss POVEY, Miss FORDE,

List of the Songs, Duetts, Chorusses, &c.

Glee and Chorus—"Merry Boys"
Song—"Old Adam."
Duet—"Granby the brave" [old Air]
Recit and Air—"Let us teach the heart to love."
Song—"'Tis music's all inspiring sound."
Finale—"Cupid if tried by a martial court."

Song—"Erin, dear Erin!" I prize thee."
Duet—"The Shamrock, Rose, and Thistle."
Recit and Air—"The hero when fallen."
Song—"The pretty Miss Pan and the brave Captain Flash."
Trio—"Why the devil don't you cease."
Song—"Hear! hear! hear!
Glee and Chorus—"In Love or in War."

Bravura—"Hark, hark! the echo."
Song—"Oh, Paris, light ethereal sphere."
Fragment—"Adieu! adieu!"
Song—"How vain is the sigh."
Duet—"Merrily o'er the world we'll go."
Duet—"Old Batchelors ought to be pitied."
Finale—"Merry, merry, beats the drum."

After which (10th time) the Melo Drama, in 3 Acts, entitled

ADELINE.

The Principal Characters by

Mr. COOPER, Mr. PENLEY, Mr. THOMPSON,
Mr. BROMLEY, Mr. WILLMOTT,
Mr KNIGHT,
Mrs. ORGER, and Miss COPELAND.

In ACT III.

A Ballet, in which Miss TREE will Dance a PAS-SEUL.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 99. Monday, March 4, 1822. Price 1d.

COVENT GARDEN.

MONTROSE and THE CRITICK brought a numerous audience to this Theatre on Saturday Evening. In respect to the first piece we, really, have nothing new to say; we contrive to keep awake until the battle scene, when our faculties are thoroughly roused by the din of war; and a few pinches of snuff are afterwards our resort from the subsequent nap-inspiring scenes.

The *Critick* is a very heavy piece to those who do not understand or relish satire. Many around us were yawning and looking stupid: and once or twice we heard "*dem'd stuff*" repeated. However, the greater part of the audience seemed amused particularly with Mr. W. FARREN's inimitable representation of the ridiculed author *Sir Fretful Plagiary*. His performance was received with loud applause. We have only one thing to object in him; that is, the *broad* exclamation of "*Good God!*" On the stage this should be softened as much as possible, for it must otherwise offend many who do not approve of such expletives. Mr. JONES is a good *Puff*; but Mr. EGERTON was completely out of his element as *Sneer*; his voice is not of the proper pitch for such parts—it has a touch of melancholy that blunts the efforts of humour or satire. The other characters were sustained very satisfactorily.

DRURY LANE.

On Saturday night there was a very thin House, to witness *The Veteran; or, the Farmer's Sons*, and *Adeline*. Many parts of the dialogue, the music, and the acting of the former, received considerable applause. Yet these were evidently in some instances rather the result of a partial coincidence of feeling, than of that judgment which is decisive of merit. Mr. MUNDEN ripens as the veteran general, and supports with all his heart and soul the silly campaign against *Miss Isabella*. Mr. KNIGHT as *Jonas* has made himself quite *at home*: and Mr. HARLEY as *Captain George*, seems completely *farce-inspired*. Mr. FITZWILLIAM is more *pat* in *O'Whack*. Mr. GEORGE SMITH is as *deep* an old fellow as a base part could require; and the ladies, MADAME VESTRIS, Miss POVEY, and Miss FORDE, sang as divinely as they can.

In poor moping *Adeline*; Miss COPELAND continues to draw forth many a pocket-handerchief.

CORRESPONDENTS.

We have received the letter signed "A Daily Reader of The Theatrical Observer," objecting to our last remarks on *The Veteran, or The Farmer's Sons.* His "astonishment" at our language cannot be greater than ours at the numerous *clap-traps* in the piece, that catch some portion of the audience and make them flap their wings, whilst their more sensible neighbours sit silently smiling at their *folly.* Too many observe that the *plot* and *dialogue* merely, and in a somewhat clumsy manner, tie together the songs, a few of which are pleasing, and which, with most admirable acting, carry on the whole without any expressed disapprobation, apparently obliterating in the minds of many of the audience all ideas of *dramatic* criticism. We are informed that we have given great offence to the author, Mr. KNIGHT, of Drury Lane Theatre: but that we cannot help: *we flatter no man under any circumstances.* Acquainted as we are with Mr. Knight's excellent private character, and impressed with a high opinion of him as a *comedian,* we have ever felt pleasure in recognising his merits; but there exists no reason why we should praise him, as an *Author,* for relying for success rather on the *good feeling* than on the *good sense* and *just taste* of an audience: amongst instances of which we may mention the address of Mr. MUNDEN at the close of the Opera, which is an unworthy *manœuvre,* whereby the applause apparently sought for the *character,* is drawn forth by a connection with the just popularity of the *performer,* and becomes merged in the *presumed general approbation of the piece!*

Let our friend, "A Daily Reader," (whom we presumptuously guess at) the next time *the Veteran* is performed, go, or if *he cannot,* let him send a deputy to observe the audience, and note the number that *do not applaud,* and yet *do not hiss;* and, then, (making due allowance for the effect of the *manœuvre*) he will have an idea of how many "like" and how many "dislike" the entire Opera.

THE ITALIAN OPERA HOUSE.

On Saturday night this Theatre was splendidly attended. *Il Barone de Dolsheim,* and *Les Pages du Duc de Vendome* have lost none of their attractions.

TO THE SUBSCRIBERS.

In consequence of the great encouragement this paper has met with in the higher circles, and from a very generally expressed wish for some intelligence respecting the *Minor Theatres,* the proprietors beg to state that on *Thursday* next BILLS OF THE PLAY FOR ALL THE THEATRES IN LONDON will be given, and regularly continued. The paper will then be *double* its present size, but the *price* will *not be altered.*

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Allan Macaulay, Mr. ABBOTT,
Evan Dhu, Mr. HUNT, Donald, Mr. TAYLOR,
Capt. Dalgetty, Mr. LISTON,
Marquis of Argyl, Mr. CHAPMAN,
Sir Duncan Campbell, Mr. EGERTON,
Ranald of the Mist, Mr. YATES,
Lewie, Master LONGHURST, Colin, Mr. KING,
Children of the Mist—Officers of Argyle—Officers of Montrose.

Erorcht, Mrs. FAUCIT,
Annot Lyle, Miss STEPHENS.
Ellen, Mrs. BISHOP, Mause, Mrs. STERLING,

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The Dining Hall of Darlinwarich. An Apartment of the Castle.
The Hall of Audience in the Castle. ACT II.
The Castle of Inverara, with a distant View of Lo fine and ountains
The Anti-Room of the Castle.
Craigs and Rocks, the Abode of the Children of the ist
LOCH LOCHY,
The LARGE HALL in INVERLOCHY.

To conclude with, a Grand, and Comic Pantomime,

Harlequin & Mother Bunch; Or, the Yellow Dwarf.

The characters the same as before.

On Tuesday the Exile

Theatre Royal, Drury Lane,

This Evening will be performed the Tragedy of

King Richard III.

King Henry, Mr. POPE,
Prince of Wales, Miss G. CARR,
Duke of York, Master R. CARR,
Duke of Glo'ster, Mr. KEAN,
Duke of Buckingham, Mr. PENLEY,
Duke of Norfolk, Mr. BROMLEY,
Earl of Richmond, Mr. COOPER,
Earl of Oxford, Mr. WEBSTER,
Lord Stanley, Mr. POWELL,
Lord Mayor, Mr. MEREDITH,
Sir Robert Brackenbury, Mr. FOOTE,
Sir William Catesby, Mr. VINING,
Sir Richard Ratcliffe, Mr. WILLMOTT,
Tressel, Mr. BARNARD, Tyrrell, Mr. DOBBS,
Dighton, Mr. TURNOUR, Clunt, Mr. READ, Forest, Mr. HOWELL
Elizabeth, Queen of Ed. the 4th. Mrs. EGERTON,
Lady Anne, Mrs. W. WEST,
Duchess of York, Mrs. KNIGHT.

After which, the Musical Entertainment, called

Paul and Virginia.

Paul, Madame VESTRIS.
Alambra, Miss COPELAND, Dominique, Mr. KNIGHT,
Captain Tropic, Mr. GATTIE, Don Antonio, Mr. PENLEY.
Diego, Mr. WILLMOTT, Sebastian, Mr. HUGHE
Sailor, Mr. Howell, Captain of the Guard, Mr. Gibbon.
Officer, Mr. Webster.

Virginia, Miss POVEY,
Jacintha, Miss CUBITT, with the Song of the Mocking Bird,
Mary, Mrs. BLAND.

In Act II. *A DANCE by Miss TREE*

THE

Theatrical Observer,

AND

Daily Bills of the Play.

" *Nothing extenuate nor set down aught in malic .*

No. 100. *Tuesday, March* 5, 1822. *Price* 1*d.*

COVENT GARDEN.

Before the hour of half price admission, this Theatre was not so well attended. as it was on many of the previous evenings on which *Montrose* was acted. The Pit was *comfortably* filled, the Dress Circle *moderately*—the upper tier of Boxes very indifferently, and the Galleries were about half filled. The piece went off with its usual eclat : much applause was bestowed upon the Overture, a number of Scotch airs, hastily, and most indifferently jumbled together. By the bye, we cannot avoid noticing a very absurd custom, connected with chorusses, and dramatic music, which is highly inconsistent, and entirely destroys that great effect which otherwise they would be capable of producing. The Play commences with a chorus of the Children of the Mist, expressive of much anxiety, fear and impatience, created by the delay of their Chief, who is absent with his sons and a party of his clan : yet those persons whose duty it is to express this, are, with a stiff formality, ranged across the stage examining the state of the house, and leaving the rest to the discernment of the audience. It is a great pity that this is not attended to. We were *much* pleased with Mr. Taylor's verse in " *Green grow the rushes.*" We shall go to the Theatre to-night with some degree of curiosity to see Mr. Macready's Daran.

DRURY LANE.

The *Fashionable World* seem to have abandoned poor *Drury*, and to have left the patronage of SHAKESPEARE's best tragedies and of Mr. KEAN, to the less *brilliant*, but not much less *intelligent*, portion of society who frequent an humbler part of the house than the Dress Boxes. Last night those once graced receptacles of elegance and beauty, were dimly lighted up with a few scattered sparklers, that, like stars in a cloudy night, made, as they struck the eye, the surrounding gloom but the more obvious. There were not above a hundred and fifty persons in the *whole* of the *Boxes*, whilst the *Pit* and *Galleries* were crowded to an overflow !

It is deplorable to see those whose education, habits, fortune, and rank, should make them leaders of *taste*, thus slight the *Drama* on occasions when it is worthy of their support, and flock to frivolous repre-

sentations and amusements where neither the mind nor the heart can be improved. The announcement of the performance of the famous Tragedy of *Richard III.* for last night, appears not to have attracted the attention of a dozen families in this vast metropolis! But there was *Montrose* at the other house; and, then, there was the honourable Mrs. HOPE'S Rout, Mrs. JEFFRIES'S Quadrille Ball, Lady WILLIAM BENTINCK'S Rout, and Viscountess HAMPDEN'S Rout, &c. all given last night, and they must be attended in preference to the entertainment of that hum-drum fellow WILL, SHAKESPEARE. Shame on the *Great!* who, although they may plead their having seen all Shakspeare'e plays acted over and over, should nevertheless be eager to conduct their younger branches, who are not so intimate with the mighty master of the drama as they are, to imbibe his lessons on the passions, the weaknesses, and the embellishments of human nature, rather than usher them into giddy circles of splendour, where little, if any thing, is to be obtained that can add to true happiness.

We really feel indignant at the neglect of this establishment on evenings that it merits the highest support; and if our efforts could reach *every quarter* of the *Court*, we would call on the most elevated to distribute the sunshine of their illustrious countenances a little more *equally* between the two national Theatres, where a Garrick, a Siddons, a Kemble, and a Kean, have in Tragedy raised the character of the British Stage, and where *Comedy* has had the most distinguished assistants in the same cause.

THE ITALIAN OPERA HOUSE.

This Evening will be performed, first time this Season, Rossini's Opera entitled

LA GAZZA LADRA,

WITH

A New Divertissement, called VILLAGEOIS,

And the Ballet of

LES PAGES DU DUC DE VENDOME.

TO THE SUBSCRIBERS.

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We shall publish a Number to-morrow, with the BILL *of the* ORATORIO *at Covent Garden Theatre for the evening.*

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Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son. Royal Exchange.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulrick (*the Exile*) Mr. EGERTON,
Daran, *(first time)* Mr. MACREADY,
Wilzien, Mr CONNOR,
Governor of Siberia, Mr. W. FARREN,
Baron Altradoff, Mr. MEADOWS,
Count Calmar, Mr. DURUSET,
The Patriarch, Mr. HUNT,
The Czarowitz, Master BODEN,
Rimski, Mr. COMER.
Yermach, Mr. CHAPMAN,
Servitz, Mr. FAWCETT,
Officer, Mr. MEARS, Citizen, Mr. ATKINS.
Mariner, Mr. GEORGE, Servant, Mr. KING,
Guard, Mr. LOUIS.
Villagers, Messrs. TAYLOR, PYNE, &c.
The Empress Elizabeth, Mrs. FAUCIT,
Katharine, Mrs. TENNANT, Sedona, Mrs. VINING.
Alexina, Miss FOOTE.
Villagers, Messdms. BEAUMONT, LOVE, &c.

In the course of the Piece

The Coronation of the Empress Elizabeth.

To conclude with,

Brother and Sister.

Don Christoval de Tormes, Mr. FAWCETT.
Don Sylvio de Flores, Mr. DURUSET.
Pacheco, Mr. LISTON.
Bartolo, Mr. BLANCHARD.
Donna Isodora, Miss HALLANDE,
Rosanthe, Miss LOVE,
Donna Camilla, Miss E. GREEN,
Agatha, Mrs. LISTON,

To-morrow a Grand Oratorio.

Theatre Royal, Drury Lane,

This Evening will be performed [5th time] a New Comic Opera in 3 Acts, entitled

THE VETERAN;

Or, The Farmer's Sons.

A New Pastoral and Military Overture, composed by Mr. T. Cooke, The rest of the Music (with the exception of one piece) composed expressly for this Opera by Messrs. Whitaker, Parry, Rooke, E. Knight, and T. Cooke.

The Principal Characters by

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Mr. MUNDEN,
Mr. KNIGHT, Mr. GATTIE, Mr. POWELL, Mr. G. SMITH,
Mr. WILLMOTT. Mr. ISAACS, Mr. WEBSTER,
Madame VESTRIS, Mrs. BARNARD, Miss POVEY, Miss FORDE,

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Song—" Old Adam."
Duet—" Granby the brave" [old Air]
Recit and Air—" Let us teach the heart to love."
Song—" 'Tis music's all inspiring sound."
Finale—" Cupid if tried by a martial court."

Song—" Erin, dear Erin !" I prize thee."
Duet—" The Shamrock, Rose, and Thistle."
Recit and Air—" The hero when fallen. "
Song—" The pretty Miss Pan and the brave Captain Flash."
Trio—" Why the devil don't you cease."
Song—" Hear ! hear ! hear !
Glee and Chorus—" In Love or in War."

Bravura—" Hark, hark ! the echo."
Song—" Oh, Paris, light ethereal sphere."
Fragment—" Adieu ! adieu !"
Song—" How vain is the sigh."
Duet—" Merrily o'er the world we'll go."
Duet—" Old Batchelors ought to be pitied."
Finale—" Merry, merry, beats the drum."

After which (11th time) the Melo Drama, in 2 Acts, entitled

ADELINE.

The Principal Characters by

Mr. COOPER, Mr. PENLEY, Mr. THOMPSON,
Mr. BROMLEY, Mr. WILLMOTT,
Mr KNIGHT,
Mrs. ORGER, and Miss COPELAND.

In ACT III.

A Ballet, in which Miss TREE will Dance a PAS SEUL.

To-morrow, No Performance.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 101. Wednesday, March 6, 1822. Price 1d.

COVENT GARDEN.

We last night visited this Theatre, with some degree of curiosity to witness Mr. Macready's performance of the character of *Daran* in the Opera of *The Exile*. This part though very dramatic and effective, is not of that description which exercises the higher powers of its personifier's abilities, nor claims the exertion of the superior intellectual faculties: to give it a correct delineation it is throughout, a mere exercise of the commonest passions, heightened and rendered impressive by circumstances and situations. The character is beneath the talents of Mr. Macready, as well as of its former possessor, Mr. Young: but as originality of style is, and should be, the aim of superior talent—recollecting that, which was before displayed in this part—curiosity (as we before observed) was not a little heightened by the announced performance of yesterday evening. Mr. Macready evidently endeavoured to avoid aught that might approach to imitation; but, though many passages which were before rendered unimpressive, were last night given great effect to, yet the wish which was evident of giving to the part *originality* of delineation, might have deprived us of a gratification equal to that which Mr. Young created. The first scene produced GREAT effect, though at the expense, we think, of propriety: Mr. Macready expressed his *assumed* hatred for Ulrick in a manner which must have deprived the audience of the recollection of its being assumed. Daran loves Ulrick as his wished-for parent; and though he wears the mask of enmity to conceal his regard, considerably less energy (though we grant it would be less *effective*) *must* have deceived the Governor, and would have been more natural. There was a want of delicacy, softness, and refinement, in the affection of the gentle Romanoff, which breathes through the less gentle Daran: but the address to the Villagers who impede Alexina, was *extremely* natural and forcible. We were happy, at all avents, at this gentleman's being called from the retirement in which the absurdity of public taste had thrown him, to exercise a portion of the brilliant talents he possesses. The Pit and Galleries were full: the Boxes were poorly attended.

Theatre Royal, Covent Garden.

The Public are most respectfully acquainted, that the

Grand Performances of Ancient and Modern Music,

Will be continued on the usual Wednesdays and Fridays in Lent,

Under the Management of Mr. BOCHSA.

For these Performances a New and Splendid Orchestra, Designed and Decorated by Mr. Grieve, has been erected by Mr. Saul.

This present Wednesday, March 6, 1822.

PART I.

(First time at these Performances) BEETHOVEN's celebrated Sacred Oratorio, the

Mount of Olives.

With the original words, in part translated and adapted from the German, by S. J. Arnold, Esq. The Solo Parts by Mrs. SALMON, Miss GOODALL, Mr. PYNE, and Mr. NELSON.

Between the first and second Parts,

A Concerto on the Clarinet, by Mr. WILLIAMS,

PART II.

In consequence of the great applause experienced on the 30th of January, and on Wednesday last, will be repeated, (for the third time in this Country,) a Selection from the most approved Pieces in ROSSINI's celebrated Sacred Oratorio,

MOSES IN EGYPT.

Introduction and Trio, Miss GOODALL, Mr. PYNE, and Signor PLACCI, and Chorus.—Lamentation for the Plague of Darkness.

Recit. Signor DE BEGNIS—Invocation to the Deity.

Quintetto, Madame RONZI, Mr. BEGREZ, Signor TORRI, Signor PLACCI, and Signor DE BEGNIS, and Chorus, accompanied on the Harp by Miss DIBDIN, and on the Horn by Mr. TULLY.—Praise for the return of Light.

Recit. and Duet, Mrs. SALMON and Mr. BEGREZ.—Parting Interview.

Recit. and Air, Madame RONZI, and Chorus.—Anxiety for the Liberation of Israel.

Ottetto, Mrs. SALMON, Miss GOODALL, Mrs. BELLCHAMBERS, Mr. BEGREZ, Signor TORRI, Signor PLACCI, Mr. PYNE, and Signor DE BEGNIS.—General Expression of Sorrow.

Recit. and Duet, Madame RONZI and Signor TORRI.—Osiris secludes Elcia in a Cavern, from the search of Moses.

Quartetto, Mrs. Salmon, Madame Ronzi, Mr. Begrez, and Signor Torri, accompanied on the Harp by Miss Dibdin; and Chorus.—Retreat of Elcia discovered.

Recit. and Air, Mrs. Salmon. Quintetto, Miss Goodall, Mr. Pyne, Signor Placci, Mr. Nelson, and Mr. Tinney; and Chorus.—Despair of Elcia, and Death of Osiris.

Recit. Signor Placci.—Exhortation to the Israelites.

Quartetto, Miss Goodall, Mrs. Bellchambers, Mr Begrez, and Signor Placci, and Chorus, accompanied on the Harp by Miss Dibdin.—*The celebrated Prayer.*

An Instrumental Movement expressing the Passage of the Red Sea.

Grand Triumphal March and Chorus, accompanied by an additional Military Band,

Celebrating the deliverance of Israel.

PART III.

A GRAND

Miscellaneous Act,

Celebrated Overture, with the original Characteristic Chorus.

Air, Madame Vestris.

Cavatina, Signor Torri—Fra tanti angoscie.

Aria, (con Cora) Miss Goodall—Piu dolce e placida.

Duetto, Madame Ronzi De Begnis and Signor De Begnis—La ci darem la mano.

Recit. and Air, Miss Povey—Let we wander.

Duetto, Mr. Begrez and Signor Placci.

Duetto, Mrs. Bellchambers and Miss Povey—Tell me where is fancy bred.

Chorus.—Awake the Harp.

PRINCIPAL VOCAL PERFORMERS.

Mrs. SALMON,
Madame VESTRIS, Miss GOODALL,
Mrs. BELLCHAMBERS, Miss POVEY, and
Madame RONZI DE BEGNIS,
Mr. BEGREZ, Signor DE BEGNIS, Signor PLACCI,
Mr. PYNE, Mr. HAWES,
Mr. NELSON, Mr. TINNEY, Master LONGHURST,
and Signor TORRI,
(His first appearance at these Performances.)

Sir George Smart, will conduct the Performances, and preside at the Organ, built by Mr. Gray.

The Band will be numerous and complete in every Department.
Leader, Mr. SMART.

The Performers in the Chorusses, under the Superintendance of Mr. Watson, will also be numerous; and assisted by the Young Gentlemen of His Majesty's Chapel Royal, St. Paul's Cathedral, and Westminster Abbey.

DRURY LANE.

Something must *speedily* be done by the manager of this theatre to attract the public, or it must deeply suffer. There are at present but *four* acting nights in the week, and yet adequate audiences are not obtained, even when Mr. KEAN performs! Mr. ELLISTON cannot be charged with want of *activity*, although perhaps some deficiency of *good taste* and *accurate judgment*, may be laid to his charge, in the course he has pursued. There may, however, exist some extenuating circumstances for defects of the latter nature. Authors of eminence have long averted their attention from dramatic writing calculated for the stage—they have seen the puerilities that gratify the public, and the danger and degradation of contending with these in the cause of the genuine drama. Probably, therefore, it is not possible to induce them to trust their genuis before an ignorant and tasteless tribunal; and thus the manager, however desirous to maintain the character of the British Stage, may find he can only rely for *novelty* on the exertions of inferior minds, or the revival of such old pieces as are calculated to amuse the light and thoughtless. If this is the case—if Mr. Elliston has done *every thing in his power* to tempt men of talent to write for his theatre, then no blame can attach to him. And if he is yet desirous by *liberality* and *prompt politeness* to induce such persons to write for his stage, we will willingly join with him in the call for them to come forward: nay, we would forerun the manager in his exertions for that purpose, and at once address ourselves

TO PERSONS OF SUPERIOR TALENTS,

who are conscious of possessing *extraordinary powers*, and would feel delighted in attempting *dramatic writing*. Such persons are earnestly requested to hasten to DRURY LANE THEATRE with their works, and afford the manager the happy opportunity of redeeming his character for judgment, taste, &c. &c.

N. B. Should the love of *Fame* outstrip the partiality for *Pudding*, the more agreeable.

TO THE SUBSCRIBERS.

Our announced proposal to give *all the Bills of the Play for the Minor Theatres* must be abandoned, the Stamp Office having signified that such a compilation would be subject to *Advertisement Duty*, which would be too heavy an expense for the work to bear. We are convinced our friends will not blame us for thus necessarily abandoning a good intention.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.

Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and SON, Royal Exchange.

THE

Theatrical Observer,

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 102. *Thursday, March 10, 1822.* *Price 1d.*

"CAIN."

As this *Dramatic Mystery* has occasioned much discussion, and as we have no Theatrical representations at Covent Garden or Drury Lane to report, we insert the following Letter on the subject just received from the Noble Author by his Publisher.

Letter from Lord Byron to Mr. Murray.

"Pisa, Feb. 8, 1822.

"Dear Sir.—Attacks upon me were to be expected; but I perceive one upon *you* in the papers, which I confess that I did not expect. How, or in what manner, *you* can be considered responsible for what I publish, I am at a loss to conceive. If "Cain" be "blasphemous," Paradise Lost is blasphemous; and the words of the Oxford gentleman, "Evil, be thou my good," are from that very poem, from the mouth of Satan; and is there any thing more in that of Lucifer in the Mystery? Cain is nothing more than a drama, not a piece of argument. If Lucifer and Cain speak as the first murderer and the first rebel may be supposed to speak, surely all the rest of the personages talk also according to their characters; and the stronger passions have ever been permitted to the drama. I have even avoided introducing the Deity, as in Scripture, (though Milton does, and not very wisely either); but having adopted his angel, as sent to Cain, instead, on purpose to avoid shocking any feelings on the subject, by falling short of, what all unspired men must fall short in, viz. giving an adequate notion of the effect of the presence of Jehovah. The old Mysteries introduced him liberally enough, and all this is avoided in the new one.

"The attempt to *bully you*, because they think it will not succeed with me, seems to me as atrocious an attempt as ever disgraced the times. What! when Gibbon's, Hume's, Priestley's, and Drummond's publishers have been allowed to rest in peace for seventy years, are *you* to be singled out for a work of *fiction*, not of history or argument? There must be something at the bottom of this---some private enemy of your own: it is otherwise incredible.

"I can only say, "*Me—me adsum qui feci*," that any proceedings directed against you, I beg may be transferred to me, who am willing, and *ought* to endure them all; that if you have lost money by the publication, I will refund any, or all, of the copyright; that I

desire you will say, that both *you* and Mr. Gifford remonstrated against the publication, as also Mr. Hobhouse; that *I* alone occasioned it, and I alone am the person who either legally or otherwise should bear the burden. If they prosecute, I will come to England; that is, if by meeting it in my own person, I can save yours. Let me know---you sha'nt suffer for me, if I can help it. Make any use of this letter which you please. Your's ever,

BYRON."

COVENTGARDEN.

THE *Oratorio* was last night numerously and elegantly attended.—The *Mount of Olives* was given by Mrs. Salmon, Miss Goodall, Mr. Pyne, and Mr. Nelson, with great effect. The selection from ROSINI's Oratorio of *Moses in Egypt* also gave the highest delight. In the *Miscellaneous Act*, Madame Ronzi substituted an Air (which was encored) for that which Madame Vestris was to have sung, who was prevented by a severe cold from attending. The whole was received with great applause.

DRURY LANE.

PIZARRO is to be performed to-night, and we trust a crowded audience will grace the occasion. It is one of the most effective plays acted, as the feelings are continually interested, and the mind gratified by the sentiment and story. We regret that Mr. THOMPSON should be put into the part of *Pizarro*—it is out of his line entirely, as, indeed, is every character we have seen him in at this Theatre, with the exception of one, namely *King Corney* in that renowned compilation of defunct nonsense, entitled *Giovanni in Ireland.*

It is not altogether fair towards Miss EDMISTON to put her in contact with such a *Pizarro.*

MR. MATTHEWS.

This facetious gentleman is about to resume his entertaining labours at the *Lyceum*, and has made known to the world that it is his intention to give a *Full, true, and particular Account of his* BIRTH, PARENTAGE, *and* EDUCATION, LIFE, CHARACTER, *and* BEHAVIOUR!

There are few characters who have gone through such variety of scene, and consequently who have had such opportunities of knowing the world, as *Mr. Matthews.* We will not anticipate him in the detail of a single incident of his odd history, for our sources of information, we have no doubt, would, in many respects, be found very defective. Of this, however, we are able to inform our readers—that his "Day and Night Scenes" will prove full of *humour* and *singular events;* that many lessons on prudence, patience, and propriety, may be gathered—and that anecdotes and imitations of many dead and living sock and buskin friends and acquaintances will be given.

We need hardly wish Mr. Matthews success, for it is sure to attend him. We shall take the liberty of visiting him AT HOME, and promise to give our friends, at least, an outline of his history.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.

Theatre Royal, Drury Lane,

This Evening will be acted the Tragic Play of

PIZARRO.

SPANIARDS.

Alonzo, Mr. COOPER,
Pizarro, Mr. THOMPSON, Almagro Mr. WEBSTER,
Gonzalo, Mr. RANDALL, Davilla, Mr. TURNOUR,
Valverdo. BARNARD, Las Casas, Mr. BROMLEY,
Centinel, Mr. WILLMOTT,
Elvira, Miss EDMISTON,

PERUVIANS.

Ataliba, Mr. POWELL, Orozembo, Mr. POPE,
Rolla Mr. KEAN, (*his 3rd appearance in that character for 3 years*)
Hualpo, Mr. FOOTE. Orano, Mr. VINING.
Huasca, Mr. ISAACS. Boy, Miss CARR.
Cora, Mrs. W. WEST.
High Priest, Mr. G. SMITH.

The Vocal Parts by Mr. Gibbon, Mr. Dobbs, Mr. Gattie.
Mr. Williams, Miss Povey, Miss Cubitt, Mrs. Bland. Mrs. Orger
Miss Smithson, Mrs, Dobbs

Messrs. Read, Sheriff, Willmott, Goodson, Goodson, jun. Eames, Guischard, Taylor. Johnson. Messdms. Margerum, Hill, Webster Phillips, Edwards, Cooper, Willmott,

After which

Giovanni in London.

Don Giovanni, Madame VESTRIS,
Leporello, Mr. HARLEY. Mr. Florentine Finickin Mr. BARNARD
Mr. Deputy English, Mr. GATTIE. Pluto, Mr. MEREDITH,
Mercury Mr. HOWELL, Charon Mr. SMITH,
Firedrake, Mr. RANDALL, Drainemdry, Mr. WILLMOTT,
Porous, Mr. W. H. WILLIAMS. Simpkins, Mr TURNOUR,
Popinjay, Mr. VINING. Shirk, Mr. HUGHES. Spunge Mr. Dobbs
Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT,
Miss Constantia Quixotte, Miss POVEY, Mrs, English, Mrs. ORGER
Mrs. Drainemdry, Mrs. HARLOWE, Mrs. Porous. Miss PHILLIPS.
Mrs Simpkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLAND,
Succubus, Miss VALANCY, Tartarus, Mrs. BEST,

A PAS SEUL by Miss. TREE.

Theatre Royal, Covent Garden.

This Evening will be performed (13th. time) a New Opera, called

MONTROSE;

Or, The Children of the Mist.

With new Scenery, Dresses, and Decorations. The Overture by Mr. Bishop, the rest of the Music by Mr. Bishop, Ware, &c.

Earl of Montrose, Mr. CONNOR,
Earl of Menteith, Mr. DURUSET,
Angus Macaulay, Mr. COMER,
Allan Macaulay, Mr. ABBOTT,
Evan Dhu, Mr. HUNT, Donald, Mr. TAYLOR,
Capt. Dalgetty, Mr. LISTON,
Marquis of Argyl, Mr. CHAPMAN,
Sir Duncan Campbell, Mr. EGERTON,
Ranald of the Mist, Mr. YATES,
Lewie, Master LONGHURST, Colin, Mr. KING,
Children of the Mist—Officers of Argyle—Officers of Montrose.

Erorcht, Mrs. FAUCIT,
Annot Lyle, Miss STEPHENS.
Ellen, Mrs. BISHOP, Mause, Mrs. STERLING,

The following New Scenery will be exhibited. Act I.

A ROMANTIC GLEN IN THE HIGHLANDS.
The Dining Hall of Darlinwarich. An Apartment of the Castle.
The Hall of Audience in the Castle. ACT II.
The Castle of Inverara, with a distant View of Lofine and Mountains
The Anti-Room of the Castle.
Craigs and Rocks, the Abode of the Children of the ist
LOCH LOCHY,
The LARGE HALL in INVERLOCHY.

To conclude with

The Libertine.

Don Juan, Mr. CONNOR, Don Pedro, Mr. CHAPMAN,
Don Octavio, Mr. PYNE, Leporello, Mr. MEADOWS,
Masetto, Mr. DURUSET.
Donna Leonora, Miss LOVE, Donna Elvira, Mrs. FAUCIT,
Maria, Mrs. STERLING, Zerline, Miss M. TREE.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malic .

No. 103. Friday, March 8, 1822. Price 1d

DRURY LANE.

Mr. KEAN's *Rolla*, although not commanding an overflowing house, was not utterly neglected, last night, by the public. It is on the whole a powerful piece of acting, and was attended with those decisive makrs of approbation that connot but follow merit. Miss EDMISTON improves as *Elvira*—still she is not all we could wish ; but nature is in fault, not her judgment. Her person is not sufficiently *commanding* to give the adequate impression of a bold and enthusiastic woman. Mr. COOPER, we think, has gained lately on good opinion. He is indefatigable—and industry with a certain portion of talent, must have its beneficial effect. As *Alonzo*, he displayed much true feeling, and fairly earned the favour of the audience, aided as he was by so interesting a *Cora* as Mrs. WEST makes.

COVENT GARDEN.

MONTROSE and *The LIBERTINE*, were the performances last night, but did not draw a very full house.

Captain Dalgetty is certainly one of the *chef d'œuvres* of Mr. LISTON. He enters so fully, so naturally, and humourously into the character that we cannot but think he is actually the dry bold *comarado* he represents. There is a careless, fearless, good nature, about this celebrated Captain, that distinguishes him from all Captains we ever had the honor to be acquainted with in print or on parade. But, it appears, in one thing he resembles certain Officers mentioned by a certain gentleman in a certain place, on Wednesday night, namely, that amidst all his campaigning he has a particular respect for the quantity and quality of the *materiel* for his own proper *corps*, or as Naval Officers call it—*belly-timber*,

Miss M. TREE as *Zerlinda* in the after-piece, sung sweetly and looked delightfully.

Theatre Royal, Covent Garden.

Under the Management of Mr. BOCHSA.

This present Friday, March 8, 1822.

PART I.

A Selection

From the Works of HANDEL, HAYDN, and MOZART.

Overture. (*Acis and Galatea*).

Chorus—O the pleasures of the plains (*Ibid*)

Recit. and Air, Miss Stephens—Hush, ye pretty warbling choir---Flageolet Obligato, Mr. Harvey. (*Ibid*)

Motetto, Solo Parts by Miss Goodall, Master Longhurst, Mr. Pyne, and Mr. Tinney—O God when thou appearest.

Recit. and Air, Mrs. Salmon—With verdure clad. (*Creation*)

After which, in consequence of the great applause on Friday last, will be performed for the third time, a New (MS) Sacred Oratorio, entitled

THE DELUGE.

Written by C. Dibdin. Composed by Mr. Bochsa

The subject commences at that period of time when the Almighty has determined to destroy the World on account of those corruptions with which, from the wickedness of man it is filled.

Introduction.---Expressing the beauty and sweetness of a morning before the Flood.

Recit. (*Attendant spirit*) Mr. Sapio ---Contrasting the bounty of Providence with the ingratitude of mankind, and eulogising the piety of Noah and his children.

Chorus, (*Noah and his family*)---Prayer and thanksgiving.

Recit. and Air, (*Noah*) Mr. Bellamy.---Fatal stillness that foreran the Flood ; blind confidence of men ; and Patriarchal adoration of the deity.

Recit. and Air, (*Angel*), Mrs. Salmon.---Promised safety of the inhabitants of the Ark.

Recit. (*Attendant spirit*) Mr, Sapio.---Rebellion of man's evil heart, and the vengeance of Heaven.

Chorus.---Frantic Orgies of the Wicked.

Symphony.---Appalling horrors of the rising Flood, and desolation of the Wicked.

Chorus.---Fearful Darkness, torrents of Rain, rushing down of Rivers. war of the Elements, extreme misery of Men, Giants of the Earth scaling the Mountains, Tempest increases, Despair of the World, universal Wretchedness.

Semi-Chorus, (*Angels*).—Denouncing the Vengeance of the Lord.

Recit. Mr. Tinney—Describing the peril and distress of a surviving Family in their resort to the mountains.

Duet, Miss Stephens and Mr Sapio.---The agony of the Husband and Wife, with their Infant, surrounded by the Waters.

Chorus and Fugue. Despair of Mortals.

Between the First and Second Parts, a Pot-Pourri on the Violin by Mr. MORI.

PART II.

Introduction ---Awful state of the World when the Waters subside. Dawning of hope and mercy.

Recit. and Air, (*Angel*) Mrs. Salmon.---Renovation of Nature and celestial commiseration.

Recit. (*Attendant spirit*) Mr Pyne---Approach of the Ark to Mount Ararat.

Chorus, (*Noah and his family*) Invocation to the Deity.

Recit. (*Noah*) Mr. Bellamy.—Flight of the Dove from the Ark.

Symphony.--Departure and return of the Dove, having " found no rest."

Recit. (*Angel*) Miss Goodall.---Second flight of the Dove.

Trio, Mr. Begrez, Mr. Sapio, and Hr. Tinney.---The sons of Noah express their solicitude, apprehension, and hope. Dove returns with the Olive Leaf.

Recit. (*Angel*). Miss Goodall.—Final flight of the Dove.

Chorus, (*Family of Noah*).---Extacy of gratitude.

Recit. (*Attendant spirit*) Mr. Sapio.—Noah's departnro from the Ark.

Hymn,)*Angel*) Mrs. Bellchambers,—Chorus and Solemn March to the Sacrifice.

Recit. Mr. Nelson---Sacrifice accepted, and wrath appeased.

Recit. and Air (*Angel*) Miss Stephens.--Conclusion of the Covenant.

Recit. (*Angel*) Mrs. Bellchambers---Exhorting the Seraphs to celebrate their Creator.

Finale.—GRAND CHORUS. (*Angels and Mortals*)
Hallelujah.

For this Oratorio, the Performers in the Band and Chorus will be considerably augmented.

PART III.

A GRAND
Miscellaneous Act,

Duetto, Madame Camporese and Madame Ronzi De Begnis---Sull'aria

Terzetto, Mr. Sapio, Signor Placci, and Signor De Begnis---La mia Dorabella.

Duetto, Madame Camporese and Signor Cartoni--Cruiel perche finora.
Air, (with variations) Mrs. Salmon--My lodging is on the cold ground.
Duetto, Madame Ronzi De Begnis and Signor De Begnis--Io di tutto son contento.
Recit and Air, Miss Stephens---Auld Robin Gray.
Duetto, Signor Cartoni and Signor Placci--Un segreto d'importanza.
Grand Chorus.—Discendi O Benefica.

PRINCIPAL VOCAL PERFORMERS.

Mrs. SALMON, Miss STEPHENS.
Madame RONZI DE BEGNIS,
Miss GOODALL, Mrs. BELLCHAMBERS, and
Madame CAMPORESE.
Mr. BELLAMY, Mr. BEGREZ, Signor DE BEGNIS
Signor PLACCI, Signor CARTONI,
Mr. PYNE, Mr. HAWES,
Mr. NELSON, Mr. TINNEY, Master LONGHURST,
and Mr. SAPIO.

Sir GEORGE SMART, will conduct the Performances, and preside at the Organ, built by Mr. GRAY.

The Band will be numerous and complete in every Department.
Leader, Mr. SMART.

The Performers in the Choruses, under the Superintendance of Mr. WATSON, will also be numerous; and assisted by the Young Gentlemen of His Majesty's Chapel Royal, St. Paul's Cathedral, and Westminster Abbey.

MISS WILSON.

AMIDST all the distressing events in the south of Ireland, the inhabitants of CORK can turn their attention towards theatrical amusement. We find in a paper of that city the following remarks on Miss WILSON, who rendered such happy services to the Drury Lane Establishment last year.

"It is rare, indeed, to meet with one so highly and so variously gifted; perhaps there is not on the stage a performer who unites at the same time such excellence as a singer and an actress, and very few who can be compared to her in either character. Her fine person, animated, expressive, and delightfully happy and contented countenance, and the cheeriness of youth which plays about her, make at first sight an impression in her favour, which is powerfully confirmed by a style of speaking at once insinuating and elegant, and by action and movements full of grace, ease, and dignity."

Another Cork Paper says—"Miss Wilson fully realized every expectation which the loud voice of Fame had created. Her performances reach the heart through the eye as well as the ear."

It appears this pleasing young lady made her *debut* in Cork as *Rosetta*, and gave such delight, that the Opera of *Love in a Village* was to be repeated. She was to visit Limerick.

The Exile is getting up in Dublin in grand style for Mr. YOUNG's appearance as *Darna*.

Printed by E. THOMAS, Denmark Court, Exeter Change.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 104. *Saturday, March* 9, 1822. *Price* 1*d.*

DRURY LANE.

THIS Evening *The Beggars' Opera* is to be performed, and the chief novelties are Miss FORDE in the part of *Polly*, and Miss COPELAND as *Lucy*, Madame VESTRIS is *Macheath*, for which she is as unfit as Mr. THOMPSON is to perform the gentle *Desdemona*. We do not say she cannot sing some of the songs tolerably well, but we do say she renders the part a perfect burlesque from her very feminine figure, and *boyish* voice.

Who that recollects *Incledon* can bear to *hear* Madame Vestris, or to *see* her courting and kissing girls, and commending tall sturdy thieves? As *Giovanni* she may pass for a gay youth; but a *Captain of Robbers* requires to be personated by some one of more muscle, and a more manly voice than this lady possesses. Miss BLAKE who acted *Macheath* last year at the Haymarket Theatre, would, with a little addition of vivacity, be a more *impressive* representative of the character than Madame Vestris. The former young lady has a peculiarly fine voice for the part, and looks it better than the latter, as she is considerably stouter in her figure. The Beggars' Opera could be, with her assistance as *Macheath*, excellently got up at Covent Garden, with Miss STEPHENS or Miss TREE as *Polly*; Miss HALLANDE as *Lucy*; Mr. FAWCETT or Mr. BLANCHARD as *Peachum*; and Mr. EMERY as *Lockit*; Mrs. DAVENPORT as *Mrs. Peachum*; and Mr. MEADOWS as *Filch*.

We should like to see a little rivalship between the two Theatres on something like even ground. *A neck-and-neck contention* for the favor of the public, rouses the play-loving part of it, and has often very beneficial effects for Managers.

There is, however, no possibility of doing much for either house without a leading male singer, which neither of them possess at present.

We are very eager to see the *long-promised* appearance of Mr. KEAN as *Sir Pertinax Macsycophant.* The public expectation is considerably raised, and much further delay cannot be necessary.

The two Silver Cups voted, as a mark of respect, to Mr. KEAN, by the Inhabitants of New York, have passed through the Custom-house, duty free, and were forwarded to Mr. Kean on Wednesday night.

Mr. ELLISTON is expected in town from Paris on Monday.

COVENT GARDEN.

The ORATORIO, last night, in consequence of the inclement weather was not numerously attended. Many encores took place, and the whole seemed to give high satisfaction.

THE ITALIAN OPERA HOUSE

This Evening will be repeated Rossini's Opera

entitled

LA GAZZA LADRA,

WITH

A New Divertissement, VILLAGEOIS,

And the Ballet of

PANDORE.

A New Serious Opera, in Two Acts, entitled, "Pietro *L'*Eremita," (Peter the Hermit,) adapted to Rossini's Music; and a New Grand Ballet, entitled, "Cendrillon," composed by M. Albert, the Music by M.Sor, are in rehearsal, and will shortly be produced.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.

Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange.

Theatre Royal, Drury Lane,

This Evening will be performed (by particular desire) The

BEGGARS' OPERA.

Peachum, Mr. MUNDEN,
Captain Macheath, Madame VESTRIS,
Lockit, Mr. GATTIE,
Mat o' the Mint, Mr. G. SMITH,
Filch, Mr. KNIGHT,
Mrs. Peachum, Mrs. HARLOWE,
Polly, Miss FORDE,
Lucy, (first time) Miss COPELAND,

After which, 6th time, a Petit Comedy, called

Love in Humble Life.

The principal Characters by

Mr. COOPER, Mr. KNIGHT, Mr. WILLMOTT:
And Miss S. BOOTH.

To conclude with (first time these two years) the Serio-Comic Operatic Bombastic Piece, called

AMOROSO,

King of Little Britain.

Amoroso, *(King of Little Britain)* Mr. HARLEY,
Roastando, *(his Cook)* Mr. KNIGHT,
Blusterbus, *(Yeoman of the Guard)* Mr. G. SMITH,
First Lord in waiting, Mr. GIBBON,
Second Lord in waiting, Mr. DOBBS,
Coquetinda, *(Queen of Little Britain)* Mrs. BLAND,
Mollidusta, (*Maid of the Bedchamber*) Mrs. ORGER.

On Monday, Richard the Third, Glo'ster, Mr. Kean

Theatre Royal, Covent Garden.

This Evening will be performed (14th. time) a New Opera, called

MONTROSE;

Or, The Children of the Mist.

Earl of Montrose, Mr. CONNOR,
Earl of Menteith, Mr. DURUSET,
Angus Macaulay, Mr. COMER,
Allan Macaulay, Mr. ABBOTT,
Evan Dhu, Mr. HUNT, Donald, Mr. TAYLOR,
Capt. Dalgetty, Mr. LISTON,
Marquis of Argyl, Mr. CHAPMAN,
Sir Duncan Campbell, Mr. EGERTON,
Ranald of the Mist, Mr. YATES,
Lewie, Master LONGHURST, Colin, Mr. KING,
Children of the Mist—Officers of Argyle—Officers of Montrose.

Erorcht, Mrs. FAUCIT,
Annot Lyle, Miss STEPHENS.
Ellen, Mrs. BISHOP, Mause, Mrs. STERLING,

The following New Scenery will be exhibited. Act I.
A ROMANTIC GLEN IN THE HIGHLANDS.
The Dining Hall of Darlinwarich. An Apartment of the Castle.
The Hall of Audience in the Castle. ACT II.
The Castle of Inverara, with a distant View of Lofine and Mountains
The Anti-Room of the Castle.
Craigs and Rocks, the Abode of the Children of the ist
LOCH LOCHY.
The LARGE HALL in INVERLOCHY.

To which will be added,

No Song No Supper.

Frederick, Mr. PYNE, Robin, Mr. COMER,
Endless, Mr. MEADOWS,
Crop, Mr. TAYLOR, Thomas, Mr. MEARS,
William, Mr. J. ISAACS.
Louisa, Miss BEAUMONT,
Nelly, Miss GREEN, Dorothy, Mrs. LISTON,
Margaretta, Miss M. TREE.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 105. Monday, March 11, 1822. Price 1d.

DRURY LANE.

Some of the scenes of Gay's *Beggars' Opera*, compressed into *two* Acts, were represented here on Saturday night. Considering the *dramatic non-effectiveness* of a *female Macheath*, it is just as well to give up all idea of using the Opera for any other purpose than as a *vehicle for music*, or the display of an attractive lady in breeches. Miss Forde was much applauded as *Polly*, and was encored in "*Virgins are like the fair flower*," and "*Cease your funning*." She has rather raised her vocal reputation by this effort, but still, requires much instruction.

Madame Vestris as *Macheath*, met her usual distinction from the audience. Miss Copeland acted *Lucy* for the first time, but there is so much of the part cut out, nothing worth mentioning is left. She is a clever actress, although we cannot compliment her on the capability of her voice for an angry song. Mr. Munden as *Peachum*, it may be supposed, was the prop of the comic portion of the piece that escaped the manager's scissors. Mrs. Harlowe supported him excellently as his wife—we beg her pardon---as *Mrs. Peachum*. We did not much like Mr. Knight's *Filch*; nor Mr. Gattie's *Lockit*---how differently did Dowton play the quarrel-scene, which on this occasion entirely failed.

After the Opera, *Love in Humble Life* was played with excellent effect. And in *Amorosa*, which concluded the evening's amusements, Mr. Harley, as the *King of Little Britain*, kept the house in continual merriment, in which he was well assisted by Mr. Knight as *Cooky*, Mrs. Bland as *Her Majesty*, whose sweetly executed song was encored, and Mrs. Orger is the bewitching *Mollydusta*.

The House was wretchedly attended.

COVENT GARDEN.

Montrose, and *No Song no Supper*, brought a numerous audience here on Saturday evening. Every part of the House was well attended, except the *Galleries*. *Miss Tree* was a delightful *Margaretta* in the Farce.

Printed by E. Thomas, Denmark Court, Exeter Change.
Published by C. Harris, 25, Bow Street, by whom orders and communications are received; and sold by Chappell and Son, Royal Exchange.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulrick (*the Exile*) Mr. EGERTON,
Daran, *(2nd time)* Mr. MACREADY,
Wilzien, Mr CONNOR,
Governor of Siberia, Mr. W. FARREN,
Baron Altradoff, Mr. MEADOWS,
Count Galmar, Mr. DURUSET,
The Patriarch, Mr. HUNT,
The Czarowitz, Master BODEN,
Rimski, Mr. COMER,
Yermach, Mr. CHAPMAN,
Servitz, Mr. FAWCETT,
Officer, Mr. MEARS, Citizen, Mr. ATKINS.
Mariner, Mr. GEORGE, Servant, Mr. KING,
Guard, Mr. LOUIS.
Villagers, Messrs. TAYLOR, PYNE, &c.

The Empress Elizabeth, Mrs. FAUCIT,
Katharine, Mrs. TENNANT, Sedona, Mrs. VINING,
Alexina, Miss FOOTE.
Villagers, Messdms. BEAUMONT, LOVE, &c.

In the course of the Piece
The Coronation of the Empress Elizabeth.

To conclude with the Dramatic Romance of

BLUE BEARD.

Abomelique, Mr. EGERTON,
Ibrahim, Mr. BLANCHARD, Selim, Mr. DURUSET,
Shacabac, Mr. FAWCETT, Hassan, Mr. PARSLOE
Sphahis, Messrs. King, Jefferies, and Tinney.

Fatima, Miss LOVE,
Irene, Miss HALLANDE, Beda, Mrs. LISTON,
The Dances by Messrs Austin, Collett, Grant, &c.

On Tuesday, Montrose.

Theatre Royal, Drury Lane,

This Evening will be performed the Tragedy of

King Richard III.

King Henry, Mr. POPE,
Prince of Wales, Miss G. CARR,
Duke of York, Master R. CARR,
Duke of Glo'ster, Mr. KEAN,
Duke of Buckingham, Mr. PENLEY,
Duke of Norfolk, Mr. BROMLEY,
Earl of Richmond, Mr. COOPER,
Earl of Oxford, Mr. WEBSTER,
Lord Stanley, Mr. POWELL,
Lord Mayor, Mr. MEREDITH,
Sir Robert Brackenbury, Mr. FOOTE,
Sir William Catesby, Mr. VINING,
Sir Richard Ratcliffe, WILLMOTT,
Tressel, Mr. BARNARD, Tyrrell, Mr. DOBBS,
Dighton, Mr. TURNOUR, Blunt, Mr. READ,
Forest, Mr. HOWELL.

Elizbeth, Q. of Edward the 4th. Mrs. EGERTON,
Lady Anne, Mrs. W. WEST,
Duchess of York, Mrs. KNIGHT.

After which, the Musical Entertainment, called

Paul and Virginia.

Paul, Madame VESTRIS.
Alambra, Miss COPELAND, Dominique, Mr. KNIGHT,
Captain Tropic, Mr. GATTIE, Don Antonio, Mr. PENLEY.
Diego, Mr. WILLMOTT, Sebastian, Mr HUGHES
Officer, Mr. Webster.
Sailor, Mr. Howell, Captain of the Guard, Mr. Gibbon.

Virginia, Miss POVEY,
Jacintha, Miss CUBITT, with the Song of the Mocking Bird,
Mary, Mrs. BLAND.
In Act II. *A DANCE by Miss TREE*

To-morrow, The Veteran; or, Farmer's Sons.

English Opera House, Strand.

Mr. Mathew's at Home.

This present Evening he will commence his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter*—" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face: Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English Orations---Dramatic mania of Master Charles Mathews---First attempt at acting in private---Parental objections.

Song.—" TRADE CHUSING."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Second attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Lloyd, Esq.—Mineral waters—Stratford upon Avon—Shakspear's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Real Irish Ballad—" CROOSKEEN LAWN."

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Daly's *divarters*---George Agustus Fipley, or the line of beauty—Mr. Trombone---O'Flanagan---Good Legs---

Song---" Volunteer Field-Day and Sham-Fight."

George Frederick Cooke—Corpulent Cambrian [*not thinner*] Sir Felix O'Flint—Fatal Duel...Mr. Curren (*a portrait*)...Leave Dublin.. Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq., the wandering patentee...Buckle brushing, (Garrick's buckles.)

Mr. Mathews's, Mr. Wilkinson's, Mr Garrick's RICHARD.

Tate's antipathies...Rats...Johnny Winter...Theatrical Tailor..

Song..." Johnny Winter's Commentaries on Billy Shakspear's Plays."

Cross letters.. Field sports and *fowl* play...Real Welsh Ballad..Miss Biffin..York Roscius—Sucking Richard III...Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world".....Arrival in the metropolis.

Song---" London Green Rooms.

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters:

NAT.—Servant of all-work in a Lodging house.
GEORGE AUGUSTUS FIPLEY---" A line of beauty"—in love.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—(*first floor.*)
AP LLEWELLYN APLLOYD, Esq.—*not* thin enough.
Mr. MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 106. Tuesday, March 12, 1822. Price 1d.

Mr. MATHEWS's YOUTHFUL DAYS.

WHOEVER would wish to *laugh*---whoever would wish to be brought in *contact* with many celebrated men of the present and former days---whoever would wish to know how *it is possible* for *one* individual to be the *sole* entertainer of a thousand for *nearly four hours*—let him go and pay a visit to Mr. MATHEWS at the *Lyceum*. We will ensure him from falling a sleep, from ennui, and from the Blue Devils. The astonishing exertion which produces a rapidly-interesting, never-flagging amusement for such a length of time, must be supposed to be great---it is so---and we only wonder the animal spirits, and other physical powers of Mr. Mathews can support it: but although it must exhaust him greatly, he contrives, by his collectedness and powerful display of vivacity, to appear almost as fresh and vigorous at the conclusion as at the commencement.

The present Entertainment, in our opinion, exceeds any of his former ones, in *variety*, *interest*, and *humour*: for on this occasion *facts*, and *real portraitures* predominate in the amusing, but *genuine history* of one who has obtained well-merited popularity. Yet fiction is not altogether neglected in the episodical and concluding parts. At an early hour the *Lyceum Theatre*, or The *English Opera House*, as it is now styled, was crammed full with genteel company, and *impatience* sat on every countenance: for as the doors were opened at *seven*, and the performance did not begin until *eight*, an *hour* of *How d'ye do's*---and *Who's that's*, was rather tiresome. At length the appearance of Mr. E. KNIGHT at the piano-forte gave goodly tokens of the coming hero---who, when he appeared, was received with tumultuous applause.

We are happy to say that he looked in good health and spirits, and if he had not been so, we must certainly have had to record his *final exit* before he had got half through his arduous task. Mr. Mathews divided his amusement into THREE PARTS. The *First* comprises the period from his *Birth* to his arrival in *Dublin*, to make his appearance at the Theatre under DALY's management. The *Second* includes his stay in *Dublin*, his departure for *Wales*, his removal from thence to *Yorkshire* to act under the management of the singular TATE WILKINSON, and his arrival in the Metropolis, and debut at *Covent Garden Theatre*, at which point he very properly

concludes the narrative of his *Youthful Days*. The *Third Part* is a *Petite Farce*, under the title of STORIES, in which some of the characters mentioned in his narrative are introduced, and with some new ones form a dramatis personæ that exhibits the loves and difficulties of *Mr. George Augustus Fipley*, and *Miss Amelrosa*--with the blunders and humours of the lodgers in a watering-place Lodging-house.

It is not our intention at the late hour we are now writing, to attempt in this Number to give a correct outline of the *Early Biography of Mr. Mathews*, as delivered by himself, but we propose in our next Number to *commence* the detail, and to be as accurate as possible. Let it not, however, be supposed that we can give any idea of the *features*—the *voice*—the *manner*---nay, nor the *language* of Mr. Mathews. If we can present the *current* of his story, it is as much as can well *flow* from any pen.

We would recommend to Mr. Mathews to shorten some of the dialogue, as the whole is rather too long: and, we think, the song of *Crooskeen Lawn* might be advantageously omitted, as the majority of his audience will not be composed of *real Irishmen*.

COVENT GARDEN.

THIS House was excellently attended last night, to witness Mr. MACREADY's second appearance as *Daran* in *The Exile*. He gave high satisfaction, and was honored with frequent bursts of applause. His appeal to the Empress is a most admirable example of forcible elocution.

Blue Beard in all the "original splendour" followed; but where were Mrs. CROUCH---KELLY---SUETT, &c. &c.? Alas! alas!

DRURY LANE.

THERE was a better attendance here, last night, than we have seen of late. Mr. KEAN's Richard the Third was no "sneking" performance. Nor, although the audience *rattled* for his gratification, there was no disposition for *childs-play* exhibited on his part.

THE ITALIAN OPERA HOUSE

IL TURCO IN ITALIA,

WITH

A New Divertissement, *L'ILLAGEOIS*,

And the Ballet of

NINA OU LA FOLLE PAR L'AMOUR.

Printed by E. THOMAS, Denmark Court, Exeter Change.
Published by C. HARRIS, 25, Row Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange.

Theatre Royal, Drury Lane,

This Evening will be performed The

BEGGARS' OPERA.

Peachum, Mr. MUNDEN,
Captain Macheath, Madame VESTRIS,
Lockit, Mr. GATTIE,
Mat o' the Mint, Mr. G. SMITH,
Filch, Mr. KNIGHT,
Mrs. Peachum, Mrs. HARLOWE,
Polly, Miss FORDE,
Lucy, (first time) Miss COPELAND,

After which,

Love in Humble Life.

THE PRINCIPAL CHARACTERS BY
Mr. COOPER,
Mr. KNIGHT, Mr. WILLMOTT,
and Miss S. BOOTH.

To conclude with (2nd time these two years) the Serio-Comic Operatic Bombastic Piece, called

AMOROSO,

King of Little Britain.

Amoroso, *(King of Little Britain)* Mr. HARLEY,
Roastando, *(his Cook)* Mr. KNIGHT,
Blusterbus, *(Yeoman of the Guard)* Mr. G. SMITH,
First Lord in waiting, Mr. GIBBON,
Second Lord in waiting, Mr. DOBBS,
Coquetinda, *(Queen of Little Britain)* Mrs. BLAND,
Mollidusta, *(Maid of the Bedchamber)* Mrs. ORGER.

To-morrow no Performance.

Theatre Royal, Covent Garden.

This Evening will be performed (15th. time) a New Opera, called

MONTROSE;

Or, The Children of the Mist.

Earl of Montrose, Mr. CONNOR,
Earl of Menteith, Mr. DURUSET,
Angus Macaulay, Mr. COMER,
Allan Macaulay, Mr. ABBOTT,
Evan Dhu, Mr. HUNT, Donald, Mr. TAYLOR,
Capt. Dalgetty, Mr. LISTON,
Marquis of Argyl, Mr. CHAPMAN,
Sir Duncan Campbell, Mr. EGERTON,
Ranald of the Mist, Mr. YATES,
Lewie, Master LONGHURST, Colin, Mr. KING,
Children of the Mist—Officers of Argyle—Officers of Montrose.

Erorcht, Mrs. FAUCIT,
Annot Lyle, Miss STEPHENS.
Ellen, Mrs. BISHOP, Mause, Mrs. STERLING,

The following New Scenery will be exhibited. Act I.

A ROMANTIC GLEN IN THE HIGHLANDS.
The Dining Hall of Darlinwarich. An Apartment of the Castle.
The Hall of Audience in the Castle. ACT II.
The Castle of Inverara, with a distant View of Lofine and Mountai ns
The Anti-Room of the Castle.
Craigs and Rocks, the Abode of the Children of the ist
LOCH LOCHY,
The LARGE HALL in INVERLOCHY.

To which will be added,

The Miller & His Men.

Grindoff, (the Miller) Mr. FARLEY,
Count Frederick Friburg, Mr. CONNOR,
Karl, Mr. MEADOWS, Lothair, Mr. ABBOTT,
Kelmar, Mr. CHAPMAN,
Claudine, Miss FOOTE, Ravine, Mrs. FAUCIT.

To-morrow, a Grand Oratorio.

THE

Theatrical Observer.

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Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 107. Wednesday, March 13, 1822. Price 1d.

Mr. MATHEWS's YOUTHFUL DAYS.

It was our intention to commence *in the present Number, an outline of the principal incidents of the* Youthful Days *of Mr. Mathews, as narrated by him on last Monday evening; but on reconsideration we defer doing so until we have again refreshed our memory, and correctly heard several names that amidst the din of applause escaped our hearing. We, therefore, beg to announce that on Friday next we shall begin the detail of Mr. Mathews's* most entertaining history, *and finish it most probably in the* Six succeeding Numbers.

COVENT GARDEN.

Montrose, and *The Miller and His Men*, were performed, last night, to an overflowing Pit and Galleries, and very numerously and elegantly attended Boxes. There seems to be a superior charm about this House that is leading it fast to independence. We are happy at this success—but, we would have been better pleased if we could have recorded it as being derived in some degree from Dramas of purely intellectual merit. *The Exile*, an ill written piece, had a *splendid Procession* and *Coronation* tacked to it, and, therefore, nightly drew an immense concourse. *The Two Gentlemen of Verona*, by no means a good acting play, although Shakespeare's, had the fine *Spectacle* of the *Carnival*, and all the town ran to see it. Let but these two pieces be announced to be acted *without* the *shews*---What would be the consequence? Would the House overflow at an early hour? Would people, through rain and dirt, press forward in anxious haste, least they should miss hearing *Daran's* declamatory speeches, or, Sir Proteus's and Sir Valentine's love breathings? No—no. *Montrose*, likewise, is a piece calculated only to satisfy the eye and the ear in any high degree. The sweetness of the Scotch Airs, and the beautiful Scenery carry it through triumphantly, with the powerful aid of Mr. LISTON's *Captain Dalgetty*, without whom, we think, neither scene nor music could scarcely keep it long on the Stage.

Theatre Royal, Covent Garden.

The Nobility and Public are most respectfully acquainted, that the

Grand Performances

Of Antient and Modern Music,

Will be continued on the usual Wednesdays and Fridays in Lent,

Under the Management of Mr. BOCHSA.

For these Performances a New and Splendid Orchestra, Designed and Decorated by Mr. Grieve, has been erected by Mr. Saul.

This present Wednesday, March 13, 1822.

PART I.

A Selection from the Sacred Oratorio,

The Redemption.

In which the Pieces are from

The Occasional Oratorio, Theodora, Israel in Egypt, Joshua, Saul, and Judas Maccabæus.

The Selection forming this Oratorio, was arranged by the late Dr. ARNOLD, from the favorite works of HANDEL, and performed at his Commemoration in WESTMINSTER ABBEY.

Overture to the Occasional Oratorio.
Recit. and Air, Mr. Bellamy---He layeth the beams.
Recit. and Air, Miss Stephens--Angels, ever bright and fair.
Duet, Mr. Bellamy and Mr. Tinney---The Lord is a man of war.
Grand Double Chorus---He gave them hailstones.
Air, Miss Goodall---O had I Jubal's lyre.
Recit. and Air, Mr. Pyne--He was eyes unto the blind.
Semi-Chorus--Welcome, mighty king.
Full Chorus---David his ten thousand slew.

March in Judas Maccabæus.

Air, Mrs. Salmon---Holy, holy Lord God Almighty.
Chorus---The Lord shall reign.
Recit. Mr. Pyne---For the host of Pharoah.
Solo, Mrs. Salmon---Sing ye to the Lord.
Grand Double Chorus---The horse and his rider.

PART II.

The First Part of Haydn's celebrated Sacred Oratorio,

The Creation.

Introduction. (Chaos)
Recit, Mr. Nelson--In the beginning.
Chorus.---And the Spirit of God.
Air, Mr. Sapio---Now vanish.
Chorus.---Despairing, cursing rage.
Recit. (accompanied) Mr. Nelson---Outrageous Storms.
Air, Miss Goodall---The marvellous works.
Chorus---The praise of God.
Recit. and Air, Mr. Tinney---Rolling in foaming billows.
Recit.---And God said,---and
Air, Mrs. Salmon---With verdure clad.
Recit. Mr. Pyne---And the heavenly host.
Chorus.- --Awake the harp.
Scena, Mr. Sapio---In splendour bright.
Grand Chorus---The heavens are telling.

Between the Second and Third Parts, a Concerto on the Violin by Mr. MORI.

PART III.

A GRAND

Miscellaneous Act,

In which, various Airs, Duets, &c. will be performed by Madame Ronzi De Begnis, Madame Vestris, Mrs. Bellchambers, Mr Begrez, Signor De Begnis, Signor Placci, and Signor Ambrogetti.

PRINCIPAL VOCAL PERFORMERS.

Mrs. SALMON, Miss STEPHENS,
Madame VESTRIS, Miss GOODALL,
Mrs. BELLCHAMBERS,
and Madame RONZI DE BEGNIS,
Mr. BELLAMY, Mr. BEGREZ, Signor DE BEGNIS
Signor PLACCI, Signor AMBROGETTI,
Mr. PYNE, Mr. HAWES,
Mr. NELSON, Mr. TINNEY, Master LONGHURST,
and Mr. SAPIO.

Sir GEORGE SMART, will conduct the Performances, and preside at the Organ, built by Mr. GRAY.

The Band will be numerous and complete in every Department.
Leader, Mr. SMART.

The Performers in the Chorusses, under the Superintendance of Mr. WATSON, will also be numerous; and assisted by the Young Gentlemen of His Majesty's Chapel Royal, St. Paul's Cathedral, and Westminster Abbey.

DRURY LANE.

It is a painful duty to record the neglect shewn by the public to this Theatre: but we cannot conceal the fact, for were we to follow the example often held forth in the Play-bills of stating what is *not* the *case*, we should gain no credit for our *true* statements.

It is bad policy in the Manager of a Theatre to *mislead* the public for an instant, by puffing off what he is conscious cannot stand the test of just criticism. Many applauders are to be found in a Theatre actuated by partiality, ignorance, and other motives, whose decision is not ratified by the independent and sensible, and, therefore, a Manager should not rely on empty acclamations that do not extend the good fame of his proceedings beyond the walls of his house. He should judge for himself—and ask his own reason whether he, as one of the audience, would applaud the passing representation. If he cannot conscientiously say he would, he may be pretty certain the public at large will be of the same opinion. We regret that there have been so many instances at this Theatre of dependance on new Dramas and performers that cannot render substantial service to the Establishment. It has lost credit with the public on this account; and nothing but the exertions of Mr. Kean has of late been serviceable. His forthcoming attempt of *Sir Pertinax Macsycophant*, announced for next Monday night, we trust will be productive. Yet Mr. Elliston *must* endeavour to obtain other means of attraction—a *sterling new Comedy* for instance, which would possibly arouse the fashionable world, and render the Boxes of Drury again the seats of beauty and splendour. But where is the author?

The Beggars' Opera, was repeated last night. Miss Forde was encored in several of her songs, but the qualities of her voice, and her taste, are not of that description that comes home tothe heart. By great cultivation she may become a much more pleasing singer;—but at present she cannot be expected to attract in any considerable degree. Some hearty laughs were drawn forth by the admirable acting of Mr. Munden in *Peachum*. *Madame* Vestris, as *Macheath*, sang "*If the heart of a man*," in a very superior manner, but the silly audience made no effort at an encore. *Love in Humble Life*, and *Amoroso* followed. The House was half empty.

Mr. Harris, we understand, has been for some time in treaty to let Covent Garden Theatre. A correspondent states, that he has actually concluded a contract, with some highly respectable gentlemen, at an annual rent of £13,500 for a term of ten years. The management is to remain as at present, with the exception of Mr. Harris.

Printed by E. Thomas, Denmark Court, Exeter 'Change.
Published by C. Harris, 25, Bow Street, by whom orders and communications are received; and sold by Chappell and Son, Royal Exchange.

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"Nothing extenuate nor set down aught in malice."

No. 108. *Thursday, March* 14, 1822. *Price* 1*d*.

SIR PERTINAX MACSYCOPHANT.

We have stated that Mr. Kean is announced to appear as *Sir Pertinax* in Macklin's satirical Comedy of *The Man of the World*, on Monday evening. The manner in which he will execute the character is a matter of general curiosity, as it is one so very foreign to his usual line, and one that has failed in the hands of every person who has attempted it since its representation by the late Mr. George Cooke. Cooke was most admirably adapted for the part. His features had all the characteristic marks of a Scotchman, and his dialect was in perfect unison with them. But it was the air—the look—the tone—which he assumed, which made his representation so rich a treat. We have seen him at least ten times in this character, and with equal delight throughout. He never for a moment lost sight of his part, and, therefore, his audience was intensely fixed on it. The manner in which he narrated to his son Charles, the history of his rise in the world, was irresistably comic, and was only equalled by his delineation of disappointed ambition and rage, on the discovery of the failure of his plans.

Mr. Mathews, in his Entertainment at the Lyceum, gives a short specimen of Cooke's style in *Sir Pertinax*; and we can say it is a most admirable imitation. Those who intend to go and see *Mr. Kean* on Monday, may, therefore, by paying a visit to Mr. Mathews, be enabled to mark the difference of manner adopted by each, particularly if Mr. Mathews would favor them with a somewhat more extended example.

Mr. Rodwell, the Box-book Keeper of Drury Lane Theatre, takes his Benefit this evening, and we hope he will have a full House. We understand this gentleman feels a little hostile to our Paper, as the considerable sale it has at the Theatre, although advantageous to the Establishment, interferes with *his* interests as the *Proprietor of the Drury Lane Play-Bills*, for which he pays a Rent of £200 per Season to Mr. Elliston. We could say a great deal on this subject, but shall defer it until another occasion. In the meantime we repeat our good wishes for the success of Mr. Rodwell, who is a very worthy Box-Book Keeper.

Theatre Royal, Covent Garden.

This Evening will be performed The

THE TWO Gentlemen of Verona.

Duke of Milan, Mr. EGERTON.
Proteus, Mr. ABBOTT,
Valentine, Mr. JONES,
Sir Thurio, Mr. FARREN, Launce, Mr. LISTON,
Antonio, Mr. CHAPMAN,
Sir Eglamour, Mr. HUNT, Officer, Mr. MEARS,
Speed, Mr. MEADOWS,
Pantheus, Mr. JEFFERIES,
Philippo Master LONGHURST, Host Mr BARNES
Ubaldo, Mr. DURUSET, Carlos, Mr. TAYLOR,
Lugi, Mr. COMER, Stephano, Mr. J. ISACCS,
Rodoifo Mr. PYNE,

Julia, Miss M. TREE,
Sylvia, Miss HALLANDE,
Lucetta, Miss BEAUMONT.

After which,

Tom Thumb the Great.

King Arthur, Mr. FAWCETT,
Tom Thumb, Master LONGHURST, Lord Grizzle, Mr. LISTON,
Noodle, Mr. TAYLOR, Doodle, Mr. BARNES,
Merlin, Mr. JEFFERIES, Ghost of Gaffer Thumb, Mr. TINNEY,
Queen Dolladolla, Mrs. LISTON, Huncamunca, Mrs. STERLING,
Glumdalda, Mr. COMER, Frizalette, Mrs. CDATES,
Plumanthe, Mrs. SEXTON,

To conclude with,

The Sleep Walker.

St. Patrick M'Gure, Mr. CONNOR,
Rattlepate, Mr. JEFFERIES,
Somno [with new Imitations] Mr. YATES,
Mrs. Decorum, Mrs. DAVENPORT,
Sophia, Mrs. STERLING.

Theatre Royal, Drury Lane,

This Evening THURSDAY, March 13, 1822.

FOR THE BENEFIT OF

MR. RODWELL

BOX-BOOK KEEPER,

His Majesty's Servants will perform (1st time these six years) the Comedy of

The West Indian.

Belcour, Mr. COOPER,
(his first appearance in that Character]
Varland, Mr. KNIGHT,
Major O'Flaherty, Mr. WEBB,
(Being his first appearance on this stage, and for this night only.)
Charlotte Rusport, Mrs. EDWIN,
Louisa Dudley, Miss SMITHSON,
Lady Rusport, Mrs. HARLOWE.

After which

Giovanni in London.

Don Giovanni, Madame VESTRIS,
Leporello, Mr. HARLEY. Mr. Florentine Finickin Mr. BARNARD
Mr. Deputy English, Mr. GATTIE. Pluto, Mr. MEREDITH,
Mercury Mr. HOWELL, Charon Mr. SMITH,
Firedrake, Mr. RANDALL, Drainemdry, Mr. WILLMOTT,
Porous, Mr. W. H. WILLIAMS. Simpkins, Mr TURNOUR,
Pepinjay, Mr. VINING Shirk, Mr. HUGHES. Spunge Mr. DOBBS,
Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT,
Miss Constantia Quixotte, Miss POVEY, Mrs, English, Mrs. ORGER
Mrs. Drainemdry, Mrs. HARLOWE, Mrs. Porous. Miss PHILLIPS.
Mrs Simpkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLAND,
Succubus, Miss VALANCY, Tartarus, Mrs. BEST,

A PAS SEUL by Miss. TREE.

To-morrow, The Duenna. Carlos, Madame Vestris.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face: Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English Orations---Dramatic mania of Master Charles Mathews---First attempt at acting in private---Parental objections.

Song.---" TRADE CHUSING."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Second attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Agustus Fipley, or the line of beauty—Mr. Trombone---O'Flanagan.—George Frederick Cooke.—*Port arms*—

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curren (*a portrait*)...Real Irish Ballad

" CROOSKEEN LAWN."

—Leave Dublin...Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq., the wandering patentee...Buckle brushing, (Garrick's buckles.)

Mr. Mathews's, Mr. Wilkinson's, Mr. Garrick's RICHARD.

Tate's antipathies...Rats...Cross letters..York Roscius-Overture from London...Mr. Mark Magnum..." All that sort of thing," and "every thing in the world".....Arrival in the metropolis.

Song---" London Green Rooms.

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters:

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AP LLEWELLYN APLLOYD, Esq.—*not* thin enough.
Mr. MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8.

Printed by E. THOMAS, Denmark Court, Exchange.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 109. *Friday, March* 15, 1822. *Price* 1*d.*

DESCRIPTION OF MR. MATHEWS' NEW ENTERTAINMENT.

LYCEUM.

On the second representation, last night, Mr. Mathews had as many friends to visit him as his house could well hold, and was as successful in amusing them as on the first occasion. We now proceed to give a pretty full account of his Entertainment of this season, which he has divided into *Three Parts*, and denominates the *Two First*, The Youthful Days of Mr. Mathews; and the *Third*, Stories, which is, as we have stated, a little drama, wherein he alone represents *all* the characters.

Mr. M. begins with observing that he presumes there are many who have honored him with their company to whom an introduction is unnecessary, but as there are some strangers of course, he begs to present, "*Mr. Mathews, Mr. Pit,....Mr. Pit, Mr. Mathews.*"

After a short prefatory address of compliments to his friends, he commences his narrative. He tells us that he made his *first appearance* in this world on the 28th of June, 1776, about half-past four o'clock on a cloudy morning, at his Father's house, No. 18, in the Strand; whereby, (to prevent all troublesome calculation, as he observes) he was now turned *forty five*. Of the *criticism* past on this his *debut*, he could not tell much, but he has heard his nurse say, that he was a long, lanky, bony, noisy, restless, urchin, with features that could not be by any means called agreeable. His nursing time was past, he presumes, in the usual manner—imbibing nourishment for the elongation of his body, and doing those things which no infant leaves undone. Time at length qualified him for the use of the Primer, and afterwards to receive the instructions of a school-master in St. Martin's Lane, whom he names *Mr. Wirebrush*. Here he remained for some years, playing pranks, and yet profiting by Mr. Wirebrush's tuition, until he was removed to Merchant-Tailor's School, and came under the absolute government of *Dr. Bishop*, who was so profound a scholar that he reached the bottom of his subjects with a wonderful facility. At this eminent place of education, Master Mathews made due progress in the routine

duties of the school; and underwent as a *Fag*, all the hardships of that customary service, until entitled himself to be a *Master*. He was grievously used by his little tyrant, who made him do the menial offices of wash-hand bason emptier, shoe-cleaner, &c. besides occasionally using him as a warming-pan to air his bed. He gives a ludicrous description of School-boy Oratory, and exhibits the awkwardness, timidity, and bashfulness of youth, on the trying occasion of delivering a Latin, Greek, and English Oration. The *prompting* by a boy supposed to be behind the Orator, is excellently done. The applause sometimes bestowed on the delivery of school speeches frequently raises in the youthful mind a strong desire for public speaking, and, consequently, the origin of Mr. Mathews's early predilection for acting may be traced to this source.

[*To be continued.*]

COVENT GARDEN.

The Two Gentlemen of Verona, *Tom Thumb the Great*, and *The Sleep Walker*, drew a very full house last night. Mr. YATES as *Somno* in the Farce, gave several imitations of performers---those of *Mr. Munden*, *Mr. Blanchard*, and *Mr. Kean*, were the best--those of *Mr. Kemble*, *Mr. Young*, and *Mr. Liston*, were, however, by no means ineffective. YATES is a clever performer.

Theatre Royal, Covent Garden.

The Nobility and Public are most respectfully acquainted, that the

Grand Performances

Of Antient and Modern Music,

Will be continued on the usual Wednesdays and Fridays in Lent,

Under the Management of Mr. BOCHSA.

For these Performances a New and Splendid Orchestra, Designed and Decorated by Mr. Grieve, has been erected by Mr. Saul.

This present Friday, March 15, 1822.

Handel's Sacred Oratorio,

THE MESSIAH.

With the additional Accompaniments by Mozart.

PART I.

OVERTURE.

Recit.—Mr. Sapio—Comfort ye my people.
Air—Every valley shall be exalted.
Chorus—And the glory of the Lord shall be revealed.
Recit, Mr. Nelson—Thus saith the Lord of Hosts.
Air—But who may abide the day of his coming?
Chorus—And he shall purify the sons of Levi.
Recit. Mrs. Bellchambers—Behold ! a virgin shall conceive and bear a son.
Air and Chorus—O thou that tellest good tidings.
Recit, Mr. Bellamy—For, behold ! darkness shall cover the earth.
Air—The people that walked in darkness.
Grand Chorus—For unto us a child is born.

PASTORAL SYMPHONY.

Recit. Mrs. Salmon—There were Shepherds abiding in the field.
Chorus—Glory to God.
Air, Mrs. Salmon—Rejoice greatly.
Recit. Master Longhurst---Then shall the eyes of the blind be opened.
Air---He shall feed his flock like a shepherd.
Air, Miss Stephens---Come unto him, all ye that labour and are heavy laden.
Chorus---His yoke is easy, and his burden is light.

PART II.

Chorus---Behold the Lamb of God.
Air, Madame Vestris---He was despised and rejected of men.
Chorus---Surely he hath borne our griefs.
Chorus---All we, like sheep have gone astry.
Recit. Mr. Sapio---All they that see him laugh him to scorn.
Chorus---He trusted in God that he would deliver him.
Recit, Mr. Sapio---Thy rebuke hath broken his heart.
Air---Behold and see.
Recit, Miss Stephens---He was cut off out of the land of the living.
Air---But thou didst not leave his soul in hell.
Semi-Chorus, (the PRINCIPAL SINGERS)---Lift up your heads, O ye gates.
Full Chorus---The Lord of Hosts.
Recit, Mr. Sapio---Unto which of the angels.
Chorus---Let all the angels of God worship him.
Air, Mr. Bellamy---Thou art gone up on high.
Chorus---The Lord gave the word.

Air, Miss Goodall---How beautiful are the feet.
Quartetto, Miss Goodall, Mr. Hawes, Mr. Pyne, and Mr. Tinney, and Chorus---Their sound is gone out into all lands.
Air, Mr. Bellamy---Why do the nations so furiously rage together?
Chorus---Let us break their bonds asunder.
Recit. Mr. Pyne---He that dwelleth in heaven.
Air---Thou shalt break them with a rod of iron.
Grand Chorus---Hallelujah!

PART III.

Air Miss STEPHENS---I know that my Reedeemer liveth.
Semi-Chorus (*the principal Singers*)---Since by man came death.
Full Chorus---By man came also the resurrection of the dead.
Semi-Chorus (*the principal Singers*)---For as in Adam all die.
Full Chorus---Even So in Christ shall all be made alive.
Recit.(accompained,) Mr. Bellamy---Behold! I tell you a mystery.
Air---The trumpet shall sound. (Trumpet Obligato, Mr. Norton.)
Recit. Mrs Belchambers.---Then shall be brought to pass.
Duet, Mrs. Bellchambers and Mr. Pyne---O Death! where is thy sting?
Chorus---But thanks be to God.
Air, Miss Goodall---If God be for us, who can be against us?
Grand Chorus---Worthy is the Lamb.

Between the First and Second Parts, a Concerto on the Clarinet, Mr. WILLMAN.

Principal Vocal Performers.

Mrs. SALMON,
Madame VESTRIS, Miss GOODALL,
Mrs. BELLCHAMBERS, and
Miss STEPHENS.

Mr BELLAMY, Mr. PYNE,
Mr. HAWES, Mr. NELSON, Mr. TINNEY,
Master LONGHURST, and
Mr. SAPIO.

Sir George Smart, will conduct the Performances, and preside at the Organ, built by Mr. Gray.

The Band will be numerous and complete in every Department.

Leader, Mr. SMART.

The Performers in the Chorusses, under the Superintendance of Mr. Watson, will also be numerous; and assisted by the Young Gentlemen of His Majesty's Chapel Royal, St. Paul's Cathedral, and Westminster Abbey.

THE

Theatrical Observer.

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 110. *Saturday, March* 16, 1822. *Price* 1*d.*

COVENT GARDEN.

The Oratorio of *The Messiah*, last night, was brilliantly attended, and went off with grand effect.

The Management of this Theatre is now chiefly in the hands of Mr. C. Kemble, who begins his career with producing one of our best *Comedies, The School for Scandal*, in which he appears as *Charles Surface*, on Tuesday next. We hail this as a happy omen of the new Manager's regard for the *legitimate* Drama.

DESCRIPTION OF MR. MATHEWS' NEW ENTERTAINMENT,

(Continued.)

His father was a considerable, and what is termed a *serious* Bookseller, residing in the Strand; and it may be imagined that he had more religious than dramatic works in his shop. Master Charles, whilst at home, was directed to peruse the former, but *tracts* were his aversion, and so he was *intractable*. The plays alone were his delight; and these he greedily read, until his imagination was worked up into a *dramatic mania*. He went to learn French of a Parisian Lady, a *Madame Coterille*, who resided in a large room over a Pastry-cook's shop, No. 421, in the Strand, and here he had Master ELLISTON, (now Mr. ELLISTON, of Drury Lane Theatre) as a fellow-pupil, who it appears was equally play-struck with *Master Charles*. These youths frequently took the liberty of indulging their passion for acting in the presence of *Madame*, who was at first quite *enrage*'—"Why for you not attend your lesson?—You do spout—spout—spout about a ma chambre like a tea-pot—You do jumpe and jumpe, and shake, and break all ma crockerie in de closet—and de window tremble for fear de glass be broke with your arms that you toss about like de arms of de windmill." *Madame*, however, was good-natured enough to yield to the young buskins, and permitted them to get up plays in her apartment, on the aforesaid first floor, over the Pastry-cook's. Mr. Mathews' father of course, frowned on this partiality for the stage, and resolved, as the elder brother was to become a clergyman, to devote Charles to business. Much proposing and opposing took place between father and son on this subject, and at length the former being so intimately connected with *Letters*, referred to the *Post Office Directory*, for a choice of trades, which reference Mr. Mathews has put into the shape of a humorous song entitled "*Trade chusing.*" At length it was determined that he should be a Bookseller, and as Mr. M. sen. was fond of *good binding*, he took Charles to Guildhall, and had him bound apprentice to himself, before the famous WILKES, who was then Chamberlain of London. Mr. Mathews takes the opportunity to give a portrait of this celebrated political character, and, at that time, worn-out debauchee; and judging from a well-executed print of Wilkes which we have seen, the resemblance is admirable; and, no doubt his *voice* and *manner*, were given with equal truth. *(To be continued.)*

Theatre Royal, Drury Lane,

This Evening will be performed the Comedy of

THE BUSY BODY.

Sir Francis Gripe, Mr. MUNDEN,
Charles, Mr. BARNARD, Whisper, Mr. VINING,
Sir George Airy, Mr. PENLEY,
Marplot, Mr. HARLEY.
Sir Jealous Traffic, Mr. GATTIE,
Sir Jealous's Servant, Mr. Webster, Sir Francis's Servant Mr Turnour
Waiter, Mr. Isaacs.
Miranda, Mrs. EDWIN, Isabinda, Mrs. ORGER,
Patch, Mrs. HARLOWE.

After which,

Love in Humble Life.

THE PRINCIPAL CHARACTERS BY
Mr. COOPER,
Mr. KNIGHT, Mr. WILLMOTT,
and Miss S. BOOTH.

To conclude with the Farce of

The Sleeping Draught.

Doctor Vincolo, Mr. HUGHES,
Farmer Bruno, Mr. GATTIE,
Popolino, Mr. HARLEY, Rinaldo, Mr. BARNARD,
Gabriotto, Mr. W, WILLIAMS,
Yaldo, Mr. Willmott, First Fellow, Mr. Webster,
Second Fellow, Mr. Isaacs.
Signora Francesca, Miss SMITHSON,
Nonna, Mrs. ORGER.

On Monday, The Man of the World, Sir Pertinax Macsycophant,
Mr. Kean. The Duenna, on Tuesday.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

Rob Roy Macgregor.

Sir Frederick Vernon, Mr. EGERTON,
Rob Roy Macgregor Campbell, Mr. MACREADY,
Rashleigh Osbalditone, Mr. ABBOTT,
Dougal, Mr. EMERY,
Francis Osbaldistone, Mr. DURUSET,
Own, Mr. BRNES, Capt. Thornton, Mr. CONNOR
Baillie Nicol Jarvie, Mr. LISTON.

Diana Vernon, Miss STEPHENS,
Helen Macgregor, Mrs FAUCIT.

To conclude with the Musical Farce of

ROSINA.

Captain Belville, Mr. PYNE,
Belville, Mr. DURUSET,
William, [1st time] Miss HALLANDE,
Patrick, Mr. CONNOR,
Phœbe, [1st time] Miss FOOTE,
Rosina, Miss M. TREE.

On Monday, The Exile, Daran Mr. Young.

Printed by E. Thomas, Denmark Court, Exeter 'Change.

Published by C. Harris, 25, Bow Street, by whom orders and communications are received; and sold by Chappell and Son, Royal Exchange.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

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The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face: Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English Orations---Dramatic mania of Master Charles Mathews---First attempt at acting in private---Parental objections.

Song.—" TRADE CHUSING."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Second attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Agustus Fipley, or the line of beauty—Mr. Trombone---O'Flanagan.—George Frederick Cooke.—*Port arms*—

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curren (*a portrait*)...Real Irish Ballad

" CROOSKEEN LAWN."

—Leave Dublin..Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq., the wandering patentee...Buckle brushing, (Garrick's buckles.)

Mr. Mathews's, Mr. Wilkinson's, Mr. Garrick's RICHARD.

Tate's antipathies...Rats...Cross letters..York RosciusOverture from London...Mr. Mark Magnum..." All that sort of thing," and "every thing in the world".....Arrival in the metropolis.

Song---" London Green Rooms.

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters:

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR--French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AP LLEWELLYN APLLOYD, Esq.—*not* thin enongh.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 111. *Monday, March* 18, 1822. *Price* 1*d.*

DRURY LANE.

SUSANNA CENTLIVRE's entertaining Comedy of *The Busy Body*, with Mr. MUNDEN as *Sir Francis Gripe*, and Mr. HARLEY as *Marplot*, could not bring the public to this house, on Saturday night, in sufficient number to fill one third of it! This is really astonishing and distressing.

Why this Theatre is thus often neglected on occasions that merit a full attendance, is difficult to be accounted for, unless we suppose that it has lost the confidence of the public, from the imbecility that has marked many of the novelties, and the vacillation which has rendered all its arrangements doubtful.

To-night, curiosity to see Mr. KEAN as *Sir Pertinax Macsycophant*, in MACKLIN's Comedy of *The Man of the World*, will, of course, cause an overflow.

COVENT GARDEN.

ON Saturday evening, *Rob Roy Macgregor*, and the Musical Entertainment of *Rosina*, drew an immense audience to this Theatre. Mr. MACREADY's *Rob Roy*, we cannot consider as one of his best representations. He has too much *polish* about him; *Rob* has no small portion of coarseness mingled with his lofty notions of clannish independence---to the former Mr. Macready gives no adequate expression; however, he received much applause.

Miss M. TREE looked and sang delightfully as *Rosina*, the heroine of the Farce. Miss HALLANDE, from the deficiency of men singers, was obliged to represent *William*, and executed the songs with good effect. Miss FOOTE was *Phœbe*--she acts prettily, but really should not attempt to sing. Mr. DURUSET did ample justice to the part of *Belville*. Mr. CONNOR made something more of the *Irishman* than we thought him qualified for.

THE ITALIAN OPERA HOUSE.

THE performances on Saturday, were the Opera of *Il Barone di Dolsheim*—the Divertissement *Villageois*, and the Ballet of *Les Pages du duc de Vendome*; the whole went off with great applause from a brilliant assemblage, amongst whom we noticed, the *Prince Esterhazy*, and the *Princess Feodor*, daughter to the Duchess of Kent.

☞ *The Account of Mr. MATTHEWS's Entertainment will be continued to-morrow.*

Theatre Royal, Drury Lane,

This Evening will be performed the Comedy of

The Man of the World

Lord Lumbercourt, Mr. GATTIE,
Sir Pertinax Macsycophant, Mr. KEAN.
(Being his first appearance in that Character.)
Egerton, Mr. COOPER,
Sidney, Mr. PENLEY, Melville, Mr. POWELL,
Counsellor Plausible, Mr. HUGHES,
Serjeant Eitherside, Mr. WILLMOTT,
John, Mr. WEBSTER, Sam, Mr. ISAACS,
Tomline, Mr. DOBBS,
Lady Rodolpha Lumbercourt, Miss S. BOOTH,
Lady Mascycophant, Mrs. DOBBS,
Constantia, Miss SMITHSON,
Betty Hint, Mrs ORGER,
Nancy, Miss PHILLIPS.

After which (12th time) the Melo Drama, in 3 Acts, entitled

ADELINE.

The Principal Characters by

Mr. COOPER, Mr. PENLEY, Mr. THOMPSON,
Mr. BROMLEY, Mr. WILLMOTT,
Mr KNIGHT,
Miss SMITHSON, and Miss COPELAND.

In ACT III.
A BALLET, in which Miss TREE will Dance a PAS-SEUL.

To-morrow, The Duenna, Carlos, 1st time, Madame Vestris.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.

Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Daran, Mr. MACREADY,
Count Ulrick (*the Exile*) Mr. EGERTON,
Welzien, Mr CONNOR,
Governor of Siberia, Mr. W. FARREN,
Baron Altradoff, Mr. MEADOWS,
Servitz, Mr. FAWCETT,
Count Galmar, Mr. DURUSET,
The Patriarch, Mr. HUNT,
The Czarowitz, Master BODEN,
Rimski, Mr. COMER,
Yermach, Mr. CHAPMAN,
Officer, Mr. MEARS, Citizen, Mr. ATKINS.
Mariner, Mr. GEORGE, Servant, Mr. KING,
Guard, Mr. LOUIS.
Villagers, Messrs. TAYLOR, PYNE, &c.

The Empress Elizabeth, Mrs. FAUCIT,
Katharine, Mrs. TENNANT, Sedona, Mrs. VINING.
Alexina, Miss FOOTE.
Villagers, Messdms. BEAUMONT, LOVE, &c.

In the course of the Piece
The Coronation of the Empress Elizabeth.

To conclude with the Dramatic Romance of

BLUE BEARD.

Ibrahim, Mr. COMER, Selim, Mr. DURUSET,
Abomelique, Mr. EGERTON,
Shacabac, Mr. FAWCETT, Hassan, Mr. PARSLOE
Spahis, Messrs. Isaacs, Norris, &c.
Fatima, Miss LOVE,
Irene, Miss HALLANDE, Beda, Mrs. LISTON,

The Dances by Miss E. Dennett, Messrs. Austin, Collett, Grant, &c.

To-morrow the School for Scandal, Charles Surface, Mr. C. Kemble.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face : Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English Orations---Dramatic mania of Master Charles Mathews---First attempt at acting in private---Parental objections.

Song.---" TRADE CHUSING."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Second attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Agustus Fipley, or the line of beauty—Mr. Trombone---O'Flanagan.—George Frederick Cooke.—*Port arms—*

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curren (*a portrait*)...Real Irish Ballad

" CROOSKEEN LAWN."

—Leave Dublin..Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq., the wandering patentee...Buckle brushing, (Garrick's buckles.)

Mr. Mathews's, Mr. Wilkinson's, Mr. Garrick's RICHARD.

Tate's antipathies...Rats...Cross letters..York RosciusOverture from London...Mr. Mark Magnum..." All that sort of thing," and "every thing in the world".....Arrival in the metropolis.

Song---" London Green Rooms.

PART III. **STORIES :**

In which Mr. Mathews will take *Steps* to introduce the following Characters :

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AP LLEWELLYN APLLOYD, Esq.—*not* thin enough.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 112. Tuesday, March 19, 1822. Price 1d.

DRURY LANE.

We are glad to say that a most brilliant audience, last night graced this Theatre. The Pit and Galleries overflowed a short time after the doors were opened; the Dress and First Circle Boxes were quite full, and the Boxes above nearly so. Mr. Kean's first appearance as *Sir Pertinax Macsycophant* in Macklin's Comedy of *The Man of the World*, was the grand attraction of the evening, and he met throughout with most flattering marks of approbation. We must, however, confess that he did not come up to our conception of the character in all respects—he played it in a totally different style from that of the late Mr. Cooke, whose broad and rich humour created an effect beyond what any one has produced, since Macklin himself acted it. Mr. Kean is, in our opinion, too *restrained in his manner*---too *methodical in his delivery*. The sycophancy of Sir Pertinax is made by him less apparent than it ought to be. *Cooke's* hearty laugh and look of ample approbation at every syllable uttered by *Lord Lumbercourt*, was the finest part of his representation---but *Mr. Kean* gives no adequate marking of the character in that way: he is more meditative than operative; and often seeks rather to strike by a silent and formal obsequiousness than by an over-eager shew of congeniality of feeling and acquiescence of opinion with the Lordly dupe. His two best scenes were that with Egerton, where he unfolds the way he raised his fortune, and that with *Sidney* where he seeks his assistance to destroy the character of Constantia. Yet in these he fell infinitely short of the colouring of *Cooke*. Mr. Kean has two defects which make his representation of the character far less effective than what it ought to be. His features do not readily melt into a broad complacency, and his pronunciation of the Scots dialect, is very frequently erroneous. He has not the *sough*, as the Scotch call it: nor does he give the *a* broad or sharp on the proper occasions. His expression of rage at the disappointment arising from his son's marriage with *Constantia*, was very powerful, and on his final *exit* drew down great approbation. Some of the audience would not receive the announcement of the repetition of the Comedy for to-night from *Mr. Cooper's* lips, but called for *Mr. Kean*, who at length appeared, executed *Mr. Cooper's* duty, and withdrew

amidst cheers. *Lady Rodolpha* was admirably supported by Miss S. Booth, and the loud applause she met with, rewarded her efforts. All the other characters were extremely well filled, particularly that of *Betty Hint* by Mrs. Orger.

COVENT GARDEN.

There was a very good Pit and Gallery, but not so full a Box attendance here, last night. *The Exile* met with its usual success. Mr. Macready enacted *Daran* with his former vigour. *Blue Beard* followed, and delighted the *Gods*.

MR. MATHEWS' NEW ENTERTAINMENT,

(Continued.)

He represents the old Chamberlain in his official Chair, fixing one eye on his father, and the other on himself, and haranguing him on the duties of an apprentice; in which he humorously includes those virtues that he most neglected throughout his long and eventful life; and, above all, advises him not to meddle with politics, for avoiding which, he says, he could give him at least *forty five* good reasons. Young Mathews, however, was but little inclined for the dull occupations of the Shop—he still paid his private devoirs to *Melpomene*, and at length he and a friend jointly subscribed fifteen guineas to procure a public appearance on the Richmond Stage. Previous to this he had taken lessons in *fencing*, and so great delight had he in practising, that the chief object in view in paying his seven guineas and a half, was to enact *Richmond* to his friend's *Richard*, in order that he might publickly display his skill in the use of the sword. But his friend had not an equal taste this way, and, therefore, wished to be run through the body without much trouble. Mathews, however, was resolved to have his money's-worth of fighting, and kept his opponent at it in spite of all his endeavours to appear slain, and entertained the audience with driving *Richard* about the Stage at the point of his sword, for twenty minutes by Richmond clock.

Mr. M. now became eager to obtain an opinion respecting his histrionic talents, on which he could rely. Accordingly he wrote to Macklin, who at that time was in his 103rd year, but with much vigour still remaining, and requested a hearing, which Macklin granted. Mr. Mathews here represents the manner and appearance of the veteran, and his own timidity on the occasion. At one moment he is *Macklin* bending under his century of years with all his faculties in good preservation except his memory; and the next he resumes his own character and gives a specimen of the *florid* style of acting, in *Young Norval's* opening speech. Mr. Mathews exhibits Macklin with the satirical leer that marked his opinion of his attempt, and which was confirmed by his interrupting the sing-song of the aspirant with a "*Bow-wow-wow—Bow-wow-wow!*" He then delivers the old actor's sentiments, on the qualifications of a Tragedian, who appears at length worked up into the enthusiasm of his art, and exemplifies the strength of his good self-opinion, by stating that *Richard the Third* was never properly acted but by two persons, one of whom was himself, and the other—here memory failed—the impression of h's *own* superiority had withstood the obliterating hand of time, but that of *another's* excellence, being less deeply engraven, was effaced. Macklin's *Bow-bow*, did not check the ardour of our young hero, who felt such a determined affection for the Stage, that he resolved to abandon all connection with the *Stationer's* Company for a *Theatrical* Company—and accordingly he quitted his father's house with some letters of recommendation, and twenty pounds in his pocket, for the purpose of joining the *Dublin Corps*. His father promised to send him another twenty pounds to bring him home the instant he should signify a desire to quit the Stage—this Mr. Mathews never claimed, and leaves it to those who have witnessed his success, to judge how far he has acted wisely.

Theatre Royal, Covent Garden.

This Evening will be performed the Comedy of

The School for Scandal.

Sir Peter Teazle, Mr. W. FARREN.
Sir Oliver Surface, Mr. FAWCETT,
Sir Benjamin Backbite, Mr. FARLEY,
Crabtree, Mr. MEADOWS, Careless, Mr. CONNOR
Joseph Surface, Mr. MACREADY,
Moses, Mr. YATES.
Charles Surface, Mr. C. KEMBLE.
(*His 1st. appearance this season.*)
Crabtree, Mr. MEADOWS, Careless, Mr. CONNOR
Rowley, Mr. Chapman, Trip, Mr. Comer,
William, Mr. Mears.
Snake, Mr. Claremont, John, Mr. Louis,
Lady Teazle, Mrs. DAVISON, Maria, Miss FOOTE,
Mrs. Candour, Mrs. GIBBS,
Lady Sneerwell, Mrs. CONNOR, Maid, Mrs. COATES
In act III. a SONG by Mr. Taylor.

With the Melo-Drama of

The Miller & His Men.

Grindoff, (the Miller) Mr. FARLEY,
Count Frederick Friburg, Mr. CONNOR,
Karl, Mr. MEADOWS, Lothair, Mr. ABBOTT,
Kelmar, Mr. CHAPMAN,
Lindoff, Mr. Tett, Coburg, Mr G. Pyne
Kretze, Master Longhurst, Riber and Golotz, Mess.
Jefferies and King, Zingra, Mr. Norris,
Claudine, Miss FOOTE, Ravina, Mrs. FAUCIT.

To-morrow, a Grand Oratorio.

Theatre Royal, Drury Lane,

This Evening will be performed the Comedy of

The Man of the World.

Lord Lumbercourt, Mr. GATTIE,
Sir Pertinax Macsycophant, Mr. KEAN.
(Being his 2nd. appearance in that Character.)
Egerton, Mr. COOPER,
Sidney, Mr. PENLEY, Melville, Mr. POWELL,
Counsellor Plausible, Mr. HUGHES,
Serjeant Eitherside, Mr. WILLMOTT,
John, Mr. WEBSTER, Sam, Mr. ISAACS,
Tomline, Mr. DOBBS,

Lady Rodolpha Lumbercourt, Miss S. BOOTH,
Lady Mascycophant, Mrs. DOBBS,
Constantia, Miss SMITHSON,
Betty Hint, Mrs ORGER,
Nancy, Miss PHILLIPS.

After which,

Three and the Deuce.

Peregrine Single, Mr. ELLISTON!
Pertinax Single, Mr. ELLISTON!!
Percival Single, Mr. ELLISTON!!!
Justice Touchit, Mr. Gattie, Mr. Milford, Mr. Foote,
Humphrey Grizzle, Mr. HARLEY,
Frank, Mr. W. H. WILLIAMS, M'Floggin, Mr. DOBBS,
Renard, Mr. Vining, Tippy, Mr. Willmott, Pinch, Mr. Turnour,
Cramp, Mr. Read, Waiters, Webster, Isaacs, Seymour, &c.

Emily, Miss SMITHSON,
Phœbe, Miss CUBITT, Taffline, Mrs. BLAND.

To-morrow, there will be no Performance.

Printed by E. Thomas, Denmark Court, Exeter 'Change.

Published by C. Harris, 25, Bow Street, by whom orders and communications are received; and sold by Chappell and Son, Royal Exchange.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 113. Wednesday, March 20, 1822. Price 1d.

COVENT GARDEN.

Last night, was a night of distinction for this Theatre. Forgetting, for a moment, the power of Spectacle and Music, it relied on the *genuine* Drama for attraction, and selected *The School for Scandal*, the happiest effort of Sheridan's muse, for the occasion, and supported it by some of its best comic performers. The result was a crowded and brilliant audience, who were delighted with a most admirable display of talent in every part of the performance. On beholding such an effect from such means, it would seem that nothing is wanting to recall the public to the support our Theatres on principles of *good taste*, but a reliance on the Manager's presenting what is capable of satisfying such a taste. If confidence is lost in the judgment of a Manager, nothing but the positive gratification of the *eye* and the *ear* will lead people to the Theatre; and a habit of neglecting such an Establishment, arising from frequent disappointment, may for an instant sometimes produce an apparent indifference to its best and really worthy exertions. We trust we may safely congratulate the public on the new arrangement at this House, which constitutes Mr. Charles Kemble, *chief Manager*; we would not throw a glance of discredit on the taste and good sense of Mr. Harris; but like a Minister, who, from the difficulties of his times, conceives he is compelled to resort to somewhat unconstitutional measures, so Mr. Harris, we are convinced, deemed the, at one time, distracted affairs of his Theatre, a sufficient apology for agreeing to the representation of a succession of *gaudy novelties*, which his *advisers* thought were the sure means of *immediate* profit, although productive of permanent disrepute to the character of a Stage that ought to be limited to the higher walks of the Drama.

A change of circumstances has now arisen; and Mr. Kemble comes forward *free* to use those means of making a National Theatre worthy of the great country it is formed to adorn. We are convinced, that if it is ever generally understood that the future attention of both our Patent Theatres were to be devoted *exclusively* to the *legitimate* Drama, the public of all classes would rejoice at the change; and that the discussion of intellectual merit in a play would become, as in the good *old times*, a more fashionable and delightful matter of conversation, than the modern frivolous remarks and encomiums on the splendour of a processsion. The Theatres would then become

the resort of all who had pretensions to polite intercourse, and would be praised and rewarded whilst it fostered genius. The acting, last night, in the above mentioned humorous, witty, and satirical Comedy, was, throughout, the finest we have witnessed for a long time.

Mr. W. Farren has long been celebrated for his performance of *Sir Peter Teazle*. In figure, feature, and voicé, he has ample qualifications for the part; but it is his excellent understanding of the author's idea of the character that distinguishes him in it. *Sir Peter*, although fool enough, old batchelor at he was, to marry a young inexperienced country girl, still has, with a warm temper...a good understanding, a gentlemanly, and generous feeling. These qualities Mr. Farren places in the most proper and strong point of view.

Mr. Charles Kemble as *Charles Surface*, made his first appearance this season, and was greeted from every Box, the Pit, and the Galleries, with that hearty expression of welcome which is the just recognition of his public and private claims on the respect and admiration of every one. He appeared in excellent health and spirits, and advanced with the celerity of warm and gentlemanly feeling to make his bow. There are few but who are acquainted with his easy and elegant representation of *Charles*; and, therefore, we can only say, that last night he even exceeded himself.

Mrs. Davison, the too long unseen Mrs. Davison, assumed on this occasion, her old and celebrated character of *Lady Teazle*, which she never played in better style, and for which she never had stronger tributes of applause.

Mr. Macready as *Joseph*, Mr. Fawcett as *Sir Oliver*, Mr Meadows as *Crabtree*, for the first time, and Mr. Yates as *Moses*, were very happy in their representations; particularly the latter, who made the audience laugh heartily in the course of his money-lending instructions to Sir Oliver, by a little alteration of the text--"*Moses*---And then he himself has not the monies by him, but is forced to sell *five per Cents* at a great loss!"

Miss Foote was an interesting *Maria*, and Mrs. Gibbs a truly *scandalous Mrs. Candour*.

DRURY LANE.

Mr. Kean repeated the character of *Sir Pertinax Macsycophant*, last night, to a numerous and elegant audience; but the *gallery* company was very thin. We retain our former opinion of the whole of Mr. Kean's representation of the wily *Scot*, although he certainly has improved a little on his first attempt. Perhaps, no person at present on the Stage could play the character so well as Mr. Kean; yet, that is no reason why we should commend his essaying it. The fact is, that his physical qualities deny him the power of excelling in it, or approaching near the admirable representation by Cooke, with whose performance of Sir Pertinax, we profess ourselves intimately acquainted, as we seldom missed an opportunity of witnessing his appearance in the character on the London Stage. Yet, we say to the public..Go and see Mr. Kean...you will, very probably, never again see *The Man of the World* so well performed.

Theatre Royal, Covent Garden.

Grand Performances of Ancient and Modern Music,

Under the Management of Mr. BOCHSA.

This present Wednesday, March 20, 1822.

PART I.

A Selection from

L'Allegro ed Il Pensieroso.

Composed by HANDEL.

Recit acc. (*L'Allegro*) Mr. Pyne—Hence, loathed melancholy!
Recit. acc. (*Il Pensieroso*) Mrs. Salmon—Hence, vain deluding joys!
Air, (*L'Allegro*) Miss Goodall---Come, thou goddess, fair, and free.
Air, (*Il Pensieroso*) Mrs. Salmon---Come rather, goddess, sage and holy.
Air, (*L'Allegro*) Mr. Bellamy, and Chorus.---Haste thee, nymph.
Air, Miss Povey, and Chorus---Come, and trip it as you go.
Recit. acc. (*Il Pensieroso*) Mrs. Bellchambers---Come, pensive nun.
Recit. and Air. (*L'Allegro*) Miss Goodall---Mirth, admit me of thy crew.
Recit. and Air, (*Il Pensieroso.*) Mrs. Salmon---Sweet bird; accompanied on the Flute by Mr. Nicholson.
Recit. and Air, (*L'Allegro*) Mr. Tinney---Mirth, admit me of thy crew.
Air, (*Il Pensieroso*) Mr. Sapio---Ott on a plat.
Recit. and Air, (*L'Allegro*) Miss Povey---Let me wander.
Chorus---And young and old.
Duet, (*Il Mod erato*) Mrs. Salmon and Mr. Sapio--As steal the morn.
Recit and Solo, (*L'Allegro*) Mr. Tinney, and Chorus---Populous cities.

PART II.

A Revival from the most favorite Pieces of

Alexander's Feast;

Or, the Power of Music.

Composed by HANDEL.

With additional Accompaniments by MOZART.

OVERTURE.

Recit. Mr. Pyne—'Twas at the royal feast.
Air, Mr. Pyne, and Chorus—Happy, happy, happy pair.
Recit. Mr. Sapio—Timotheus plac'd on high.

Chorus—The list'ning crowd.
Recit. Mr. Pyne—The praise of Bacchus.
Air, Mr. Nelson---Bacchus, ever fair and young.
Chorus. . Bacchus' blessings are a treasure.
Recit, Mr. Pyne...Sooth'd with the sound.
Recit. acc. and Air, Miss Goodall...He sung Darius.
Chorus....Behold Darius.
Recit. and Air, Mr. Sapio. .Softly sweet in Lydian measure; accompanied on the Violoncello by Mr. Crouch.
Chorus...The many rend the skies.
Air, Mrs. Salmon...The prince unable.
Recit. Mr. Pyne...Now strike the golden lyre.
Chorus...Break his hands of sleep asunder.
Recit. Mrs. Bellchambers...Your voices tune.
Duet. Miss Povey and Mrs. Bellchambers...Let's imitate her voice above.
Recit. and Chorus. The Solo Parts by Miss Goodall, Mr. Hawes, Mr. Pyne, and Mr. Tinney...Let old Timotheus.

Between the Second and Third Parts, Fantasia, Flute Obligato, Mr. NICHOLSON.

PART III.

A GRAND
Miscellaneous Act,

In which will be introduced several favorite Compositions, including some Pieces from ROSSINI's celebrated Sacred Oratorio of

MOSES IN EGYPT.

A Round for three Voices, with a Chorus and Orchestral Accompaniments, (first time at these Performances) "The Village Bells."
To conclude with a Selection from the Original Music, by M. Locke, in

MACBETH.

Sir GEORGE SMART, will conduct the Performances, and preside at the Organ, built by Mr. GRAY.

The Band will be numerous and complete in every Department.
Leader, Mr. SMART.

The Performers in the Chorusses, under the Superintendance of Mr. WATSON, will also be numerous; and assisted by the Young Gentlemen of His Majesty's Chapel Royal, St. Paul's Cathedral, and Westminster Abbey.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.

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No. 114. Thursday, March 21, 1822. Price 1d.

MR. MATHEWS' NEW ENTERTAINMENT,

(Continued.)

On his journey he had a fellow traveller whom he introduces to our notice as *Mr. Ap Llewellen Ap Llwyd*—a Welch gentleman who had been born fat, grew up fat, and wished to be *thinner*. For which wish he had the strong propellant of *Love*, as *Miss Winifred*, the maid he adored, had rather an objection to add herself unto him, considering that *Mr. Llewellen* was *one* out of whom *two* could very properly be made, instead of requiring any assistance to make *two* into *one*. The poor gentleman, therefore, had resolved like Don Quixotte, to sally forth in quest of what might recommend him to his peerless *Dulcinea;* but, so far unlike the Don, that he did not desire to wage war against any flesh and blood except his own. Mineral waters, and hot baths were his weapons, which he sought in all quarters, in the fond hope of their levelling the mountain that obstructed his way to bliss. All in vain—yet hope kept him on the search, and he even fattened on the prospect of an untried Spa, whilst he asked every friend and acquaintance—"Pray, think you not I am thinner?"

In company with this great man, Mathews approached Stratford upon Avon, the place of Shakespeare's birth and entombment. Here, as he beheld the fane of the Poet's mausoleum, for the church of Stratford is the depository of his remains, he felt all that enthusiastic glow of reverence natural to a young and well constructed mind: and he delivers, in eloquent terms, a short, but just encomium on the departed pupil of nature, and master of the passions. He obtained one of the thousand *last bits* of the famous mulberry tree planted by Shakespeare's hand, wrote his "nothing of a name" over the tomb of him whose name is immortal, and departed from the place to continue his route to Ireland. However, as it was *Market Day* at Stratford, he was inspired by the tuneful cackling of the geese, the squeaking of pigs, &c. &c. to burst into song—hence a rhapsody of odd imitation, musical and verbal, serves to fill up the moments required by packing the luggage, and putting-to the horses, when off set our hero for famed Dublin City. On landing at the pigeon-house, at an unseasonable hour to get conveyance to the City, he met with the first specimen of Irish humour in a fellow, who, eager to accommodate the travellers, unexpectedly made his appearance with a *Car*, and crying "*Whisht!*" to them at every step. "What do ye mean?" said Mr. Mathews—"*Whisht!*" cried *Pat*—the question was repeated—"*Whisht!*" again, said *Pat*. "Arrah, don't speak so loud your honour, for there's a secret in the matter"—"A secret?"—Yes, your honour, whisht! a word in your air—I've just *stole the car* now sure."

DRURY LANE THEATRICAL FUND.

The Anniversary Dinner of this excellent Establishment, took place yesterday, with great eclat, at the Freemason's tavern. The Duke of York was in the Chair, and the sum collected amounted to £1300, including 100 guineas from the King. Miss Pope, formerly of Drury Lane Theatre, has bequeathed to the Fund, £500. Mrs. Bland, Miss Povey, Miss Cubitt, &c. gave some songs from the Gallery in delightful style.

Theatre Royal, Covent Garden.

This Evening will be performed, a New Opera, called

MONTROSE;

Or, The Children of the Mist.

Earl of Montrose, Mr. CONNOR.
Earl of Menteith, Mr. DURUSET,
Angus Macaulay, Mr. COMER.
Allan Macaulay, Mr. ABBOTT,
Evan Dhu, Mr. HUNT, Donald, Mr. TAYLOR,
Capt. Dalgetty, Mr. MEADOWS,
Marquis of Argyl, Mr. CHAPMAN,
Sir Duncan Campbell, Mr. EGERTON,
Ranald of the Mist, Mr. YATES,
Lewie, Master LONGHURST, Colin, Mr. KING,
Children of the Mist—Officers of Argyle—Officers of Montrose.
Erorcht, Mrs. FAUCIT.
Annot Lyle, Miss STEPHENS.
Ellen, Mrs. BISHOP, Mause, Mrs. STERLING,

The following New Scenery will be exhibited. Act I.

A ROMANTIC GLEN IN THE HIGHLANDS.
The Dining Hall of Darlinwarich. An Apartment of the Castle.
The Hall of Audience in the Castle. ACT II.
The Castle of Inverara, with a distant View of Lochfine and Mountains
The Anti-Room of the Castle.
Craigs and Rocks, the Abode of the Children of the Mist
LOCH LOCHY.
The LARGE HALL in INVERLOCHY.

To conclude with the Musical Farce of

ROSINA.

Captain Belville, Mr. PYNE,
Belville, Mr. DURUSET.
William, Miss HALLANDE,
Patrick, Mr. CONNOR,
Phœbe, Miss FOOTE,
Rosina, Miss M. TREE.

To-morrow, a Grand Oratorio.

Theatre Royal, Drury Lane,

This Evening will be performed the Comedy of

The Man of the World.

Lord Lumbercourt, Mr. GATTIE,
Sir Pertinax Macsycophant, Mr. KEAN.
(Being his 3rd. appearance in that Character.)
Egerton, Mr. COOPER,
Sidney, Mr. PENLEY, Melville, Mr. POWELL,
Counsellor Plausible, Mr. HUGHES,
Serjeant Eitherside, Mr. WILLMOTT,
John, Mr. WEBSTER, Sam, Mr. ISAACS,
Tomline, Mr. DOBBS,

Lady Rodolpha Lumbercourt, Miss S. BOOTH,
Lady Mascycophant, Mrs. DOBBS,
Constantia, Miss SMITHSON,
Betty Hint, Mrs ORGER,
Nancy, Miss PHILLIPS.

After which, the Musical Entertainment, called

Paul and Virginia.

Paul, Madame VESTRIS.
Alambra, Miss COPELAND, Dominique, Mr. KNIGHT,
Captain Tropic, Mr. GATTIE, Don Antonio, Mr. GIBBON.
Diego, Mr. WILLMOTT, Sebastian, Mr HUGHES
Officer, Mr. Webster.
Sailor, Mr. Howell, Captain of the Guard, Mr. Gibbon.
Virginia, Miss POVEY,
Jacintha, Miss CUBITT, with the Song of the Mocking Bird,
Mary, Mrs. BLAND.
In Act II. *A DANCE by Miss TREE*

To-morrow, there will be no Performance.

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Published by C. Harris, 25, Bow Street, by whom orders and communications are received; and sold by Chappell and Son, Royal Exchange.

English Opera House, Strand.

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WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*—" Then the schoolboy with shining morning face: Preparatory seminary—Merchant Tailors' school—Public speeches—Latin, Greek, and English Orations—Dramatic mania of Master Charles Mathews—arental objections.

Song.—" TRADE CHUSING."

From *Ten to Fifteen*—Bound apprentice—WILKES Chamberlain of London—Second attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song—" An IRISH RUBBER at WHIST."

Part II.—Dublin Company—George Augustus Fipley, or the line of beauty—Mr. Trombone—O'Flanagan.—George Frederick Cooke.—*Port arms*—

Song—" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)...Real Irish Ballad

" CROOSKEEN LAWN."

—Leave Dublin..Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq., the wandering patentee...Buckle brushing, (Garrick's buckles.)

Tate's antipathies...Rats...Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and "every thing in the world".....Arrival in the metropolis.

Song—" London Green Rooms.

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters:

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa—*second floor*
MONSIEUR ZEPHYR—French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 115. Friday, March 22, 1822. Price 1d.

MR. MATHEWS' NEW ENTERTAINMENT,

(*Continued.*)

Young Mathews did not like to trust his valuable portmanteau to Mister *Whisht*, so he accepted the services of a broad-shouldered arch-looking dog, who handled it like a snuff-box. Arrived at the Hibernian Hotel, the porter put the question about remuneration into new terms—"Pray, Sir, your honor, if my mudder shou'd ax me how much above a *tirteen* you're to give me, what shall I say?" The *manner* in which Mr. Mathews relates these and other instances of Irish *naivete*, is truly amusing.

Our hero was now engaged at the Crow Street Theatre, under DALY'S management; and thus became, (as the actors were then comically nicknamed) one of *Daly's Divarters*. Before he left London he had received a letter of recommendation to a Mr. Smith in Dublin, from DICKY SUETT, as Mr. M. calls that defunct personage, who was once a very entertaining comedian of Drury Lane. Suett, on learning young Mathew's intention of visiting Ireland, proffered this letter to *Lollypop Smith*, as he denominated him: and *why* he thus called the said gentleman he explained in a very humorous account of a little scrape he himself got into. "Me and my son Dicky, (said Suett) were fetching a walk—passing a pastry cook's, Dicky cast a longing eye on the cakes—we went in—he eat and I eat—I should like a lolly-pop, cries Dicky—take one my dear—he did—well, what's to pay?—dipped my hand in my pocket—no money! Oh la! ha! ha!—what's to be done Ma'am, got no money? you must trust me—'We never gives no trust, Sir,' cried the *tart lady*—Oh dear! ha! ha! oh la! don't you know me? I am *Dicky Suett* 'We can't give no credit, Sir.' Oh! ha! ha! very well, then my hearty let's sit down till somebody comes by that knows us. Ha! ha! oh la! Here's a *situation*—old Dicky and young Dicky Suett in pawn in a tart shop for a shilling! ha! ha! oh dear!—Just then *Smith* passed—Hollo! cries I.—Smith!—here's me and Dicky in pawn for a shilling's worth of Lolly-pops! will you take us out? Smith paid the shilling, and got in exchange from me ever after the title of *Lolly-pop Smith*. Ha! ha! oh la!" Mr. Mathews tells this anecdote with infinite humor, imitating the manner, look, and voice of *Suett* to the very life.

The delivery of *Suett's Letter* to Mr. Lollypop Smith, was attended with a ludicrous circumstance. Mr. Mathews went to the street where it was directed to, and seeing the name of Smith on a door, knocked and was shewn in. Mr. Smith appeared an elderly person of great gravity and formality, in short he was one of the Society of Friends, commonly called Quakers. Mr. Mathews presented his letter—it was opened—read, and re-read with marks of astonishment—when Mr. Smith, turning with a frowning aspect to the deliverer, enquired if his name was *Charles*—Yes,"—said Mathews. "Is this meant as insult?" exclaimed the Quaker in a solemn and angry voice. "Insult, Sir!" echoed the astonished Mathews. "What is meant by this?" asked the reverend looking man. "Meant, Sir" again echoed the youth—"Is it not a recommendatory letter from your friend Mr. Suett, Sir?—"*My* friend!—I know no such person—*recommendatory!*—see if it be so"—said

the Quaker, as he handed the epistle to Mathews, who took it, and to his utter confusion read the following.

"Dear Lolly-pop Smith,
Charley loves good ale and wine,
Charley loves good brandy;
Charley loves a pretty girl,
Sweet as Sugar-candy.

He hastily stammered out an apology for the evident mistake, and withdrew with tottering steps to find out the real Lolly-pop Smith, whom he discovered to be a different sort of being, and very hospitable and kind. [*To be continued.*]

COVENT GARDEN.

A very numerous and elegant audience attended this house, last night, to see *Montrose*, and the musical entertainment of *Rosina*.... The former piece went off very well. In the latter, the beautiful music of Shield, sung by Miss M. Tree, Miss Hallande, &c. &c. delighted the audience in a very high degree. These young Ladies are a treasure to the theatre, and they could not have been more pleasingly employed than in executing Shield's tasteful compositions.

DRURY LANE.

The *Sir Pertinax* of Mr. Kean, and *Lady Rodolpha* of Miss S. Booth, are rendering *The Man of the World* highly attractive.... It, therefore, will, no doubt, continue to be performed for some time. Last night, a genteel and numerous audience testified their approbation of the performance in a most pointed manner. The pleasing musical entertainment of *Paul and Virginia* followed, and gave much delight from the sweetness of the music, and the excellence of the acting in the principal parts.

Miss Forde is preparing to appear as *Mandane* in *Artaxerxes*.

TO CORRESPONDENTS.

"A Lobby Lounger" complains to us most grievously of the smell of the Gas in the upper Lobbies of Drury Lane Theatre, arising from a defect in the ventillation. We agree with him that a speedy remedy is absolutely necessary, and we are sure that Mr. Elliston will not fail to attend to any thing necessary to the comfort of the frequenters of his Theatre.

"A Constant Reader," is informed that a change of arrangements in the conducting of this Paper, prevents the fulfillment of what he refers to. Vide Number, 101; and Vide the present size of the Paper.

Printed by E. Thomas, Denmark Court, Exeter 'Change.

Published by C. Harris, 25, Bow Street, by whom orders and communications are received; and sold by Chappell and Son, Royal Exchange.

Theatre Royal, Covent Garden.

Grand Performances of Ancient and Modern Music,

Under the Management of Mr. BOCHSA.

This present Friday, March 22, 1822.

PART I.

A Grand Miscellaneous Act.

Overture, (*Romberg*) Recit. Mr. Bellamy..Behold, where surely winter flies. Quartetto, Miss Goodall, Mr. Hawes, Mr. Pyne, and Mr. Bellamy...Come, gentle spring. (*Seasons*) Echo Duet, Mrs. Salmon and Miss Stephens (*Comus*)

And a Selection from a MS. Serious Drama, entitled

BAJAZET.

Now performed for the First Time in this Country, by permission of the Author.

Coro—Deh splendi, O Dea.

Aria e Coro, Mr. Sapio..Di lieto annunzio.

Duo, Madame Camporese, and Mr. Begrez—Ah che trionfa Amore.

Cora—Gran Sultana.

Recit. ed Aria, Madame Ronzi De Begnis—Cara adorata immagine.

Canone e Trio, Madame Camporese, Madame Ronzi De Begnis, and Mr. Begrez...Qual fulmine.

Cro...Abbiam salvato.

Recit. ed Aria, Madame Camporese..Vanne al trono.

Finale con Quartetto, Madame Camporese, Madame Ronzi De Begnis, Mr. Begrez, and Mr. Sapio.

Between the First and Second Parts, a Concerto on the Violoncello by Mr. LINDLEY.

PART II.

As revived in 1816 by Sir George Smart, and then performed for the first time in Public since the Commemoration of the Author, in Westminster Abbey, the celebrated Sacred Oratorio,

Israel in Egypt.

Composed by HANDEL.

In which many appropriate additional Songs will be introduced from other of his Works, with several Recitatives and Airs, taken (by permission) from the original MS. Score of this Oratorio, as performed under Handel's immediate direction.

OVERTURE.

Recit. Mr. Pyne..Now there arose a new king over Egypt.

Solo, Mr. Hawes, and Chorus...And the children of Israel sigh'd.

Recit. Mr. Pyne..Then sent he Moses.

Chorus...They loathed to drink.

Recit. and Air, Mrs. Bellchambers...The land brought forth.

Recit. and Air, Mrs. Salmon...All human power now failing.
Recit. Mr. Pyne...The plague now ceased.
Chorus...He spake the word.
Recit. acc. Mr. Sapio...This new creation.
Air...O come let us worship.
Recit. Mr. Pyne, and Chorus...He gave them hailstones.
Chorus...He sent a thick darkness.
Recit. acc. Miss Goodall...Hail, holy light.
Chorus..He smote all the first-born.
Recit. and Air, Miss Stephens...Pious orgies.
Recit. Mr. Pyne...Thus with a mighty arm.
Chorus...He rebuked the Red Sea.
Chorus...He led them through the deep.
Chorus...But the waters overwhelmed their enemies.
Recit. and Air, Mr. Bellamy...Wave from wave.
Chorus..And Israel saw that great work.

Between the Second and Third Parts, Fantasia, Flute Obligato, Mr. NICHOLSON.

PART III.

Duet. Mrs. Salmon, and Miss Povey...The Lord is my strength and my song.
Chorus...He is my God.
Duet, Mr. Bellamy and Mr. Tinney..The Lord is a man of war.
Chorus..The depths have covered them.
Chorus..Thy right hand, O Lord.
Quartetto and Chorus...And with the blast.
Air, Miss Goodall ...Thou didst blow.
Air, Mr. Pyne..Every day will I give thanks.
Recit. and Air, Mrs. Salmon...So shall the lute and harp awake; accompanied on the Harp and Organ by Mr. Boehsa and Sir George Smart.
Chorus...Who is like unto thee.
Chorus...The people shall hear.
Air, Mrs. Bellchambers..Thou shalt bring them in.
Chorus...The Lord shall reign.
Recit. Mr. Pyne..For the host of Pharoah.
Solo, Miss Stephens...Sing ye to the Lord.
Grand Chorus...The horse and his rider.

Sir GEORGE SMART, will conduct the Performances, and preside at the Organ, built by Mr. GRAY.

The Band will be numerous and complete in every Department.
Leader, Mr. SMART.

The Performers in the Chorusses, under the Superintendance of Mr. WATSON, will also be numerous; and assisted by the Young Gentlemen of His Majesty's Chapel Royal, St. Paul's Cathedral, and Westminster Abbey.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 116. *Saturday, March 23, 1822.* *Price 1d.*

MR. MATHEWS' NEW ENTERTAINMENT.

(*Continued.*)

He made his *debut* on the Dublin stage in the character of *Lingo* in the *Agreeable Surprise* for the benefit of Mrs. WELLS, the original *Cowslip*; and repeated the part with great success. The celebrated Miss FARREN (now the Countess of Derby) arrived about this time to perform for a few nights, and amongst her characters she played *Maria* in the *Citizen*. Mr. MATHEWS was cast for the part of *Beaufort*. It not being the custom in those days to appear on the stage in the common every-day attire, Mr. M. was anxious to obtain a coat suitable to the part, and the occasion of performing with so distinguished a *Star*. But alas! the theatrical wardrobe was in a miserable condition—there were not more three or four coats in any way adapted for *Beaufort*, but not one that would fit *Mathews*. However, he was obliged to select that which was the least unsuitable, although it did not reach in the sleeves an inch or two below the elbow—this appeared very awkward—what could be done? At last it occurred to hide the uncovered arms with ruffles—but alas! there was but one ruffle to be found to grace the unlucky *divarter*. Well—what could he do now? No matter—he resolved to supply the defects of Daly's wardrobe by his own ingenuity, and actually played *Beaufort* with *one arm* ruffled—contriving to hide the other, "behind the scenes" namely in his bosom, occasionally changing the ruffle dexterously from one arm to the other. It is most laughable to see the manner in which Mr. Mathews gets over this difficulty in the course of Beaufort's address to Maria. [*To be continued.*]

COVENT GARDEN.

The ORATORIO, last night, was elegantly, and most numerously attended.

THE ITALIAN OPERA HOUSE.

This Evening, Il Turco in Italia, with a Divertissement, and the Ballet of Nina.

Mr. HARRIS of Covent Garden Theatre, is gone to Dublin, and it is said has carried with him the Adelphi piece, called *Tom and Jerry*, which he intends to bring out at his Theatre there. We hardly think it will suit the *taste* of the Dublin people.

Mr. LISTON is gone to Bath, and we learn that he quits Covent Garden at the end of the present season, and joins the Haymarket Company. With the cause of this arrangement we are not fully acquainted; but we are sure the public will be greatly disappointed if they do not see him again on the Covent Garden boards next season.

Theatre Royal, Covent Garden.

This Evening will be performed, a New Opera, called

MONTROSE;

Or, the CHILDREN of the MIST.

Earl of Montrose, Mr. CONNOR,
Earl of Menteith, Mr. DURUSET,
Angus Macaulay, Mr. COMER,
Allan Macaulay, Mr. ABBOTT,
Evan Dhu, Mr. HUNT, Donald, Mr. TAYLOR,
Capt. Dalgetty, Mr. MEADOWS,
Marquis of Argyl, Mr. CHAPMAN,
Sir Duncan Campbell, Mr. EGERTON,
Ranald of the Mist, Mr. YATES,
Lewie, Master LONGHURST, Colin, Mr. KING,
Children of the Mist—Officers of Argyle—Officers of Montrose.
Erorcht, Mrs. FAUCIT,
Annot Lyle, Miss STEPHENS.
Ellen, Mrs. BISHOP, Mause, Mrs. STERLING,
The following New Scenery will be exhibited. Act I.
A ROMANTIC GLEN IN THE HIGHLANDS.
The Dining Hall of Darlinwarich. An Apartment of the Castle.
The Hall of Audience in the Castle. ACT II.
The Castle of Inverara, with a distant View of Lochfine and Mountains
The Anti-Room of the Castle.
Craigs and Rocks, the Abode of the Children of the Mist
LOCH LOCHY,
The LARGE HALL in INVERLOCHY.

To conclude with the Musical Farce of

ROSINA.

Captain Belville, Mr. PYNE,
Belville, Mr. DURUSET.
Rustic, Mr. J. ISAACS, Phelim, Mr. WILLIAMS,
Patrick, Mr. CONNOR,
William, Miss HALLANDE,
Phœbe, Miss FOOTE, Rosina, Miss M. TREE,
Dorcas, Mrs. DAVENPORT.

On Monday, The Tempest.

Theatre Royal, Drury Lane,

This Evening will be performed the Comedy of

The Man of the World.

Lord Lumbercourt, Mr. GATTIE,
Sir Pertinax Macsycophant, Mr. KEAN.
Egerton, Mr. COOPER,
Sidney, Mr. PENLEY, Melville, Mr. POWELL,
Counsellor Plausible, Mr. HUGHES,
Serjeant Eitherside, Mr. WILLMOTT,
John, Mr. WEBSTER, Sam, Mr. ISAACS,
Tomline, Mr. DOBBS,
Lady Rodolpha Lumbercourt, Miss S. BOOTH,
Lady Mascycophant, Mrs. DOBBS,
Constantia, Miss SMITHSON,
Betty Hint, Mrs ORGER,
Nancy, Miss PHILLIPS.

To which will be added,

Giovanni in London.

Don Giovanni, Madame VESTRIS,
Leporello, Mr. HARLEY. Mr. Florentine Finickin Mr. BARNARD
Mr. Deputy English, Mr. GATTIE. Pluto, Mr. MEREDITH,
Mercury Mr. HOWELL, Charon Mr. SMITH,
Firedrake, Mr. RANDALL, Drainemdry, Mr. WILLMOTT,
Porous, Mr. W. H. WILLIAMS. Simpkins, Mr TURNOUR,
Popinjay, Mr. VINING. Shirk, Mr. HUGHES. Spunge Mr. DOBBS,
Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT,
Miss Constantia Quixotte, Miss POVEY, Mrs, English, Mrs. ORGER
Mrs. Drainemdry, Mrs. HARLOWE, Mrs. Porous. Miss PHILLIPS.
Mrs Simpkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLAND,
Succubus, Miss VALANCY, Tartarus, Mrs. BEST,

A PAS SEUL by Miss. TREE.

On Monday, Pizarro.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face: Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English Orations---Dramatic mania of Master Charles Mathews---------arental objections.

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Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr. Trombone---O'Flanagan.—George Frederick Cooke.—*Port arms—*

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)...Real Irish Ballad

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No. 117. Monday, March 25, 1822. Price 1d.

DRURY LANE.

A FULL Pit, and numerously and elegantly attended Dre-s-boxes, on Saturday evening, honored *The Man of the World*, and *Giovanni in London*, with flattering smiles, and loud testimonies of approbation. Mr. KEAN, by becoming more practised in the Scotch pronunciation, delivers himself with greater *correctness*, and less embarrassment to his acting—there is a very evident general improvement in his performance of *Sir Pertinax*. We have heard that his attempting this character was rather against his own judgment, and that at the rehearsals he evinced little confidence of success. The acting of Miss S. BOOTH, in *Lady Rodolpha*, is very excellent, although admitting of some few corrective touches in the pronunciation—a defect which is almost too slight to be mentioned. We also think that if she were, *after Egerton's explanation*, to mark her delivery and carriage with an obvious change to a less boisterous tone and bearing, it would have an effect more agreeable to the ideas of *Scotch gentlemen*, who are not inclined to admit Lady Rodolpha's Scotch education as *really* creative of *vulgarity*. We cannot omit again praising Mrs. ORGER's *Betty Hint*, and Mr. COOPER's correct and gentlemanly personation of *Egerton*. Mr. PENLEY represents *Sidney* very creditably.

PIZARRO to-night—those who have not seen Mr. Kean's Rolla, should not fail to go.

COVENT GARDEN.

THERE was a full attendance at this Theatre, on Saturday night—and the audience seemed much gratified with the performance of *Montrose*, and *Rosina*, the Music of which is most delightful.

MR. LISTON.

THIS gentleman is still delighting the good people of Bath. Last Saturday evening he played *Launce* in *The Two Gentlemen of Verona*. He draws "numerous and brilliant audiences." We are informed that he is engaged for the Hay-market Theatre at a salary of £30 per week, with a *free benefit*, and is favored with the convenience of a dressing apartment for his exclusive use.

Theatre Royal, Drury Lane,

This Evening will be acted the Tragic Play of

PIZARRO.

SPANIARDS.

Pizarro, Mr. THOMPSON, Davilla, Mr. TURNOUR,
Almagro, Mr. WEBSTER,
Las Casas, Mr. BROMLEY, Gonzalo, Mr. RANDALL
Alonzo, Mr. COOPER,
Valverdo, Mr BARNARD, Centinel, Mr WILLMOTT
Elvira, Miss EDMISTON.

PERUVIANS.

Ataliba, Mr. POWELL, Orozembo, Mr. POPE,
Rolla, Mr. KEAN,
Hualpo, Mr. FOOTE, Orano, Mr. VINING,
High Priest, Mr. G. SMITH,
Huasca, Mr. ISAACS, Boy, Miss CARR,
Cora, [1st. time,] Miss S. BOOTH,

The Vocal Parts by Mr. Gibbon, Mr. Dobbs, Mr. Gattie, Mr. Williams, Miss Povey, Miss Cubitt, Mrs. Bland, Mrs. Orger, Miss Smithson, Mrs. Dobbs, Messrs. Read, Sheriff, Willmott, Goodson, jun. Eames, Guischard, Taylor, Johnson, &c.

After which, the Musical Entertainment, called

Paul and Virginia.

Paul, Madame VESTRIS.
Alambra, Miss COPELAND, Dominique, Mr. KNIGHT,
Captain Tropic, Mr. GATTIE, Don Antonio, Mr. GIBBON.
Diego, Mr. WILLMOTT, Sebastian, Mr HUGHES
Officer, Mr. Webster.
Sailor, Mr. Howell, Captain of the Guard, Mr. Gibbon.

Virginia, Miss POVEY,
Jacintha, Miss CUBITT, with the Song of the Mocking Bird,
Mary, Mrs. BLAND.
In Act II. *A DANCE by Miss TREE*

To-morrow Artaxerxes, Mandane, Miss Forde.

Theatre Royal, Covent Garden.

THE TEMPEST.

Prospero, *(a Magician)* Mr. MACREADY,
Alonzo, King of Naples, Mr. EGERTON,
Antonio, the Usurper of Milan, Mr. CHAPMN,
Ferdinand, Mr. ABBOTT,
Gonzalo, a Nepolitan Counsellor, Mr. JEFFERIES,
Hippolyto, Mr. DURUSET,
Stephano, Mr. W. FARREN,
Trinculo, Mr. BLANCHARD,
Caliban, a monster, of the Island, Mr. EMERY,
Dorinda, Miss STEPHENS,
Miranda, Miss HALLANDE, Ariel, Miss TREE.

To conclude with,

Harlequin & Mother Bunch;

Or, The Yellow Dwarf.

Harlequin, Mr. ELLAR.
Harlequin's Lacquey, Mr. I. S. GRIMALDI,
Mother Bunch, Master LONGHURST,
Yellow Dwarf, (afterwards Clown) Mr. GRIMALDI,
Pantaloon, Mr. BARNES,
All Fair, (afterwards Colombine) Miss DENNETT

The following is some of the beautiful Scenery.

THE SANDY DESERT,
THE CHAMBER OF THE PRINCESS,
THE NUPTUAL HALL.
The Castle of Polished Steel.
OUTSIDE OF WESTMINSTER HALL.
Johnny Gilpin's House, Cheapside.
The Palace of the King of the Gold Mines.

To-morrow, Montrose, or, The Children of the Mist.

English Opera House, Strand.

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THE

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No. 118. *Tuesday, March* 26, 1822. *Price* 1*d.*

DRURY LANE.

THERE was a good Pit and Gallery house, last night, at the representation of *Pizarro*, and *Paul and Virginia*.

Mr. KEAN played *Rolla* with great effect, particularly in the Prison Scene, the Tent Scene, and the concluding parts of the character. The manner in which he influences the centinel to permit him to see Alonzo—the earnestness and devotedness he displays in urging his friend to escape—his interview with *Elvira*, where he detains her, and then yields to her arguments for the destruction of Pizarro—his attitude and address when he has the Spaniard under his uplifted dagger, which he casts away, revenging with clemency the wrongs of his country—his astonishment at seeing Alonzo's child in Pizarro's power, and horror at the tyrant's threats of vengeance against his friend by the infant's sacrifice—the dignified humility with which he kneels to petition for the restoration of the child—the desperation of bearing it off—and the final rushing with it into Cora's presence, casting it into its mother's arms, at whose feet he stretches himself and dies—all—all these points were admirably represented, and drew on him the universal applause of the audience.

Miss S. BOOTH performed *Cora* for the first time, in the place of Mrs. W. WEST, who, we understand, is in that situation "that ladies wish to be who love their lords." Of Mrs. West's *Cora* we have always spoken with praise, for it was a most pleasing performance—full of gentleness, and correct feeling. Coming after that lady, Miss Booth is rather put to a severe test; and we will not flatter her by asserting her superiority, or even equality with her predecessor in the character. Miss Booth's excellence belongs chiefly to a line where vivacity can be displayed; although she is not defective in marking feelings of a grave nature; still, it is in a manner and a tone that does not come so *home* to our feelings as we could wish. There is one quality which this young lady possesses, that enables her to get through any character with much respectability, namely *good sense*—she always knows what she has to do, and does it as well as her natural powers will permit.—She was often applauded.

Mr. Cooper's energy and discrimination in *Alonzo*, was amply recognised by the audience—he becomes popular—but there are some of his finishing tones that greatly require improving.

Miss Edmiston did not act *Elvira* with all the *fire* and *point* we could wish—She should study *pantomime*. Mrs. Siddons in Elvira, raised a feeling of awe by her attitudes and expression of countenance, before she uttered a word, and when she spoke, it was not merely by her lips, but with her whole frame.

COVENT GARDEN.

Last night, this Theatre had a very full Pit and Galleries, but the Boxes were very thinly attended, as *Monday* is considered not the most fashionable night for visiting the Theatre. *The Tempest* and *The Pantomime* were the pieces performed. Mr. Macready played *Prospero* with very powerful effect. The style of this gentleman's acting is very different from that of Mr. Young, and, we must own in some parts we prefer the latter. Mr. Macready shines most in great and sudden transitions.—Mr. Young is most effective in parts of an energetic but even tenor, where the powers of his elocution can be displayed. It, therefore, follows that Mr. Macready does not equal Mr. Young, as *Prospero:* certainly, he has talent to render the part very impressive, but we are not so *spell-bound* by him as we could wish.

The *Caliban* of Mr. Emery is a master-piece in its way—he is the *greatest monster* we have ever beheld. The musical department was admirably executed.

THE ITALIAN OPERA HOUSE.

This present Evening, Tuesday, March 26, will be performed, Pacini's Semi-serious Opera, entitled,

IL BARONE DE DOLSHEIM,

After the Opera will be produced (for the first time) a new Grand Ballet, composed by M. Albert, the music by M. Sor, entitled

CENDRILLON.

With new Scenery, Machinery, Dresses, and Decorations.

Signor Zucchelli, primo buffo cantante, from the Theatre Argentina, Rome, Mons. G. Vestris and Madame Ronzi Vestris, first dancers, from the grand Theatre of St. Carlos, Naples, have just arrived in this country, and will make their debut as soon as possible.

Printed by E. Thomas, Denmark Court, Exeter Change.

Published by C. Harris, 25, Bow Street, by whom orders and communications are received; and sold by Chappell and Son, Royal Exchange.

Theatre Royal, Drury Lane.

This Evening will be performed the Opera of

ARTAXERXES.

Artaxerxes, Madame VESTRIS,
Artabanes, [first time] Mr. T. COOKE,
Remines, Mr. DOBBS,
Arbaces, [first time] Miss CUBITT,
Mandane, [first time] Miss FORDE,
Semira, Miss POVEY.

In the course of the Opera will be introduced,
The Quartetto—"Mild as the Moon-Beams."
From the Opera of Kais.

After which,

Love in Humble Life.

THE PRINCIPAL CHARACTERS BY
Mr. COOPER,
Mr. KNIGHT, Mr. WILLMOTT,
and Miss S. BOOTH.

To conclude with the Farce of

Monsieur Tonson.

The Principal Characters by
Mr. COOPER,
Mr. BARNARD, Mr. FOOTE, Mr. GATTIE,
Mr. W. H. WILLIAMS,
Mr. MEREDITH, Mr, VINING, Mr. SMITH,
Mr. WEBSTER, Mr. ISAACS.
Mrs. KNIGHT,
Miss SMITHSON, And *Mrs. BLAND*, with a *Song*

On Thursday, *The Man of the World.* With (for the last time) *Giovanni in London.*

Theatre Royal, Covent Garden.

This Evening will be performed, a New Opera, called

MONTROSE;

Or, the CHILDREN of the MIST.

Earl of Montrose, Mr. CONNOR,
Earl of Menteith, Mr. DURUSET,
Angus Macaulay, Mr. COMER,
Allan Macaulay, Mr. ABBOTT,
Evan Dhu, Mr. HUNT, Donald, Mr. TAYLOR,
Capt. Dalgetty, Mr. MEADOWS,
Marquis of Argyl, Mr. CHAPMAN,
Sir Duncan Campbell, Mr. EGERTON,
Ranald of the Mist, Mr. YATES,
Lewie, Master LONGHURST, Colin, Mr. KING,
Children of the Mist—Officers of Argyle—Officers of Montrose.
Erorcht, Mrs. FAUCIT,
Annot Lyle, Miss STEPHENS.
Ellen, Mrs. BISHOP, Mause, Mrs. STERLING,

The following New Scenery will be exhibited. Act I.

A ROMANTIC GLEN IN THE HIGHLANDS.
The Dining Hall of Darlinwarich. An Apartment of the Castle.
The Hall of Audience in the Castle. ACT II.
The Castle of Inverara, with a distant View of Lockfine and Mountains.
The Anti-Room of the Castle.
Craigs and Rocks, the Abode of the Children of the Mist
LOCH LOCHY.
The LARGE HALL in INVERLOCHY.

To conclude with the Farce of

A Roland for an Oliver.

Sir Mark Chase, Mr. FAWCETT,
Mr. Selborne, Mr. ABBOTT,
Alfred Highflyer Mr. JONES, Fixture Mr. EMERY,
Gamekeeper, Mr. J. ISAACS,
First Groom, Mr. KING.
Mrs. Selborne, Miss BEAUMONT,
Maria Darlington, Miss FOOTE,
Mrs. Fixture, Miss GREEN,

To-morrow, a Grand Oratorio.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 119. Wednesday, March 27, 1822. Price 1d.

DRURY LANE.

The Opera of *Artaxerxes*, (much curtailed) was performed here, last night, to a very thin audience. There was considerable novelty in the *cast* of the piece—Miss Forde as *Mandane*, Miss Cubitt as *Arbaces*; and Mr. T. Cooke as *Artabanes*, being first appearances in those characters. We are really at a loss to account for the neglect of the public towards this performance, which presented more novelty than there was at the other House, that overflowed in all parts. We are aware that Fame has not made herself very busy about *Miss Forde*, although her trumpet has been, and may be worse employed than in sending forth to the world the merits of this young lady: Indeed we are convinced that had the same means been resorted to, as were used previous to Miss Wilson's first appearance, to interest the public in her behalf, we should on this occasion have had to record her eminent attraction, and to have congratulated the Manager on his good fortune in having secured her services. We did not, we confess, think Miss Forde, on her first essay on these boards, calculated to do the Theatre much good, as her voice on that occasion was far from satisfying the ear at all times. We subsequently stated, however, that she executed the songs of *Polly* in *The Beggars' Opera*, in a superior manner, and had thereby raised herself in public opinion: as *Mandane*, we will readily admit her further establishment of vocal talent, but in all her singing it is evident she stands in need of much instruction:—still, she is heard with pleasure, and executes many difficult passages with considerable facility: a proof of which exists in her success in "*The Soldier tir'd*" that was loudly applauded and encored. In regard to her acting, we would mention, in order that it may be corrected, a habit of giving a motion with her left arm, and occasionally with her head, corresponding to the music, which has a very disagreeable effect, for it gives the idea of greater effort than is requisite. A firm, collected, but easy and graceful demeanour in a singer, assists the command of voice, and adds greatly to the pleasure of the auditor.

Miss Cubitt is a delightful Syren, and sang "*Water parted from the Sea*" in a very superior manner—but the audience did not prolong the applause sufficiently to induce her to repeat it, although meriting an encore beyond any song in the Opera.

Mr. T. Cooke's *Artabanes*, did him great credit—we liked him better than *Mr. Horn*, who played it last season.

Miss Povey as *Semira* sang with her usual taste---And Madame Vestris, *though last, not least* in our good opinion, maintained her former high reputation as *Artaxerxes*—her song, "*In infancy our hopes and fears*" was encored.—Upon the whole, even considering the want of *Braham*, this Opera was worthy of a more brilliant support than it received on this occasion. If it should be repeated after the holidays, we trust to meet a fashionable and numerous assemblage, testifying that *Drury* can vie even in *Opera*, with its neighbour of Covent Garden. The *Quartetto*, introduced from the Opera of *Kais*, was most justly encored.

COVENT GARDEN.

A numerous and brilliant audience attended here, last night, to witness the final performance of *Montrose*. The cause of this piece and *The Exile*, being stopped in their career, is that "the auxiliary engagements" alias the *horses*, being required for Astley's Amphitheatre on Easter Monday, the manager conceives it impossible to represent them with any good effect without the assistance of those admirable performers. This at once proves the opinion entertained of the mass of the *enlightened public*, on whose taste and judgment depends the patronage of the Drama.

Since we cannot, after to-morrow, when the Exile is performed for the last time, have any neighing steeds on the Stage, no doubt, we shall be more frequently compelled to see Mr. Young, Mr. Kemble, Mr. Macready, and Mrs. Davison, &c. &c. in genuine Tragedy and Comedy. This will, certainly, prove a *bore* to many of the *enlightened public*, and there may be some danger of too much *vacancy* in the House.

THE ITALIAN OPERA HOUSE.

The Ballet of *Cendrillon*, presented for the first time, last night, met with very poor success, but much more than it merited. The nursery tale of *Cinderella*, is very indifferently conveyed, nor did the arrangement derive much advantage from the scenery and decorations. Mercandotti's acting in the principal character was very pleasing: The dancing of M. Albert, Madame Anatole, Barre, and Mademoiselle Varennes deservedly received much applause. The Music by M. Sor, had little to distinguish it.

The House was very full.

Lord Burghersh is the author of the Oratorio of *Bajazet*, from which a Selection is given to-night at Covent Garden.

Printed by E. Thomas, Denmark Court, Exeter 'Change.

Published by C. Harris, 25, Row Street, by whom orders and communications are received; and sold by Chappell and Son, Royal Exchange.

Theatre Royal, Covent Garden.

Grand Performances of Ancient and Modern Music,

Under the Management of Mr. BOCHSA.

This present Friday, March 22, 1822.

PART I. A

Grand Selection.

Overture to Anacreon. (*Cherubini*)

Chorus...Let all that vital breath (from his Anthem, performed at Oxford in 1812, for his Bachelor's degree) *W. H. Cutler, Mus, Bac. Oxon.*

From the great applause on Friday last, (and by express desire) as introduced In Handel's Sacred Oratorio, ISRAEL IN EGYPT, the Recit. and Air, Mrs. SALMON —So shall the lute and harp awake—accompanied on the Harp and Organ by Mr. BOCHSA and Sir GEORGE SMART.....Handel.

A Selection from a MS. Serious Drama, entitled

BAJAZET.

Coro—Deh splendi, O Dea.

Aria e Coro, Mr. Sapio..Di lieto annunzio.

Duo, Mrs. Salmon, and Mr. Begrez—Ah che trionfa Amore.

Cora—Gran Sultana.

Recit. ed Aria, Madame Ronzi De Begnis—Cara adorata immagine.

Canone e Trio, Mrs. Samon, Madame Ronzi De Begnis, and Mr. Begrez...Qual fulmine.

Coro...Abbiam salvato.

Recit. ed Aria, Mrs Salmon..Vanne al trono.

Finale con Quartetto, Mrs. Salmon, e Coro, Madame Ronzi De Begnis, Mr. Begrez, and Mr. Sapio.

Between the First and Second Parts, a New Concertante for two Harps, Mr. BOCHSA and Mr. DIZI, (in which will be introduced the favorite Air, as arranged by Mr. HAWES—We're a' noddin)

PART II.

A Selection from Handel's Sacred Oratorio,

THE MESSIAH.

With the additional Accompaniments by Mozart.

OVERTURE.

Recit. Mr. Sapio—Comfort ye my people.
Air—Every valley shall be exalted.
Chorus—And the glory of the Lord shall be revealed.

PASTORAL SYMPHONY.

Recit. Mrs. Salmon—There were Shepherds abiding in the field.
Chorus—Glory to God.
Air, Mrs. Salmon—Rejoice greatly.
Grand Chorus—For unto us a Child is born.
Air, Mrs. Bellchamber---He was despised and rejected of men.
Recit, Miss Goodall---He was cut off out of the land of the living.
Air---But thou didst not leave his soul in hell.
Grand Chorus—Hallelujah!

Between the Second and Third Parts, a Concerto on the Violin by Mr. MORI.

PART III.

A GRAND

Miscellaneous Act,

A Selection from Mozart's celebrated Opera, entitled

Zauberflote; or, The Magic Flute.

OVERTURE.

Quintetto, Madame Ronzi De Begnis, Miss Goodall, Mrs. Bellcambers, Mr. Begrez, and Signor Placci—Perché menti.
Trio, Miss Goodall, Miss Povey, and Mrs. Bellchambers—O'er mossy banks.
Recit ed Aria, Madame Ronzi De Begnis—Di tanti palpiti *Rossini.*
Terzetto, Signor Torri, Signor De Begnis, and Signor Placci.
Aria, with Variations, Mrs. Salmon...Sul margine.
Trio, Miss Goodall, Mr. Pyne, and Mr. Nelson...The Red Cross Knight (arranged with full Accompaniments and Chorus by *Mr. H. Smart) Collett.*
Air, Miss Povey—Come, May, bring pleasant weather.
Aria, Signor De Begnis, with Quartetto, and Chorus...Viva Enrico. *Pucitta.*

Sir GEORGE SMART, will conduct the Performances, and preside at the Organ, built by Mr. GRAY.

The Band will be numerous and complete in every Department.

Leader, Mr. SMART.

The Performers in the Chorusses, under the Superintendance of Mr. WATSON, will also be numerous; and assisted by the Youg Gentlemen of His Majesty's Chapel Royal, St. Paul's Cathedral, and Westminster Abbey.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 120. *Thursday, March* 28, 1822. *Price* 1*d.*

MR. MATHEWS' NEW ENTERTAINMENT,

(*Continued from No.* 116.)

Amongst the performers in the Dublin Company, there was an old man of the name of *Hurst*, whose day had gone by. His memory had become very treacherous, which brought him often into difficulties, not a little amusing. Upon one occasion *The Rivals* was to be acted, but the person who was to represent *Sir Anthony Absolute*, being suddenly taken ill, Daly the Manager, fixed on Hurst to fill the part: Hurst, however, objected to venture on it at such shor notice—the Manager insisted—Hurst remonstrated—the Manager was inflexible, so the poor old gentleman was compelled to study Sir Anthony with time *past* and time *present* against his success. He came to the performance but very badly prepared' but in order to help him through, he begged of Mathews to prompt him. The latter, however, full of youthful frolic, was more inclined to prompt a laugh at the old Stager's expense, than to help his memory; accordingly he watched the opportunity for a piece of wicked waggery, and found it in the first scene of the second act, where Sir Anthony, boiling with rage, exclaims to his son—"*Zounds, Sir, the Lady shall be as ugly as I choose; she shall have a bump on each shoulder; she shall be as crooked as the crescent; her eyes shall roll like the Bull in Cox's museum; she shall have a skin like a mummy, and the beard of a Jew; she shall be all this, Sirrah! yet I'll make you ogle her all day, and sit up all night to write sonnets on her beauty.*"

Hurst was quite lost when he came to this speech, and often turning his ear to the wag Mathews, who maliciously gave a word where it could produce *effect* delivered it in somewhat like the following manner.

"Zounds, Sir, she shall be as ugly as—as—as I—as—she shall have a bump Sir—(*hump*) a hump Sir—have a hump, Sir—Yes, Sir, she shall be crooked—she shall—have a hump, Sir, (*her eyes*) on her eyes—a hump on her eyes like a (*crescent*)—like a crescent—a hump on her eyes, like a crescent, Sir—yes—Sir—she—she shall have an eye like a (*Bull*) bull, like a bull, (*Cox*'s) like Cox's bull—she shall be a—a like a bull—a hump on—Cox's bull—she shall have a beard like a—a—(*mummy*) like a mummy, like a—a (*Jews*) like a Jew's mummy—her eye—she shall have an eye—a Jew's eye---yes, Sir, (*ogle*) to ogle, Sir---a Jew's eye---to ogle---a---a mummy---a---a cock and a---(*Bull*) and a bull---she shall---be like a---bull---(*all day*) all day---(*up all night*-) and be up all night, Sir---she shall---shall---Psha!" (*Exit stamping with rage.*)

COVENT GARDEN.

The Selection of Music performed here, last night, was attended by a numerous and very elegant audience. The music from *Bajazet*, the composition of Lord Burghersh, attracted particular attention, and drew great applause. Yet that it should do so in a very eminent degree, is more than its qualities merit. Taste and science were displayed, but the stamp of genius is wanting.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulrick, the Exile, Mr. EGERTON,
Governor of Siberia, Mr. W. FARREN,
Baron Alltradoff, Mr. MEADOWS,
Count Calmar, Mr. DURUSET,
The Patriarch, Mr. HUNT, Welzien Mr. CONNOR,
Daran, Mr. YOUNG,
Rimski, Mr. COMER, Servitz, Mr. FAWCETT,
Yermach, Mr. CHAPMAN,
The Czarowitz, Master BODEN,
Villagers, Messrs. Taylor, Pyne, J. Isaacs, &c.
The Empress Elizabeth, Mrs. FAUCIT,
Katherine, Mrs. TENANT, Sedona, Mrs. VINING,
Alexina, Miss FOOTE.
Villagers, Messdms. Beaumont, Love, &c.

The following is some of the Scenery.

Mountains of Snow in Siberia, Cottage of The Exile.
Rocky Pass among the Mountains,
HALL IN THE GOVERNOR's HOUSE AT TOBOLSKI.
The River Wolga by Moonlight.
General View of the CITY of MOSCOW,
The Square of Moscow, in which takes place the
Grand Public Entry of the Empress Elizabeth.
The Outside of the Greek Church,
The Interior of the Cathedral of Moscow.
In which the

CORONATION of ELIZABETH.

After which, the Musical Entertainment, called

ROSINA.

Captain Belville, Mr. PYNE,
Belville, Mr. DURUSET,
Rustic, Mr. J. ISAACS, Phelim, Mr. WILLIAMS,
Patrick, Mr. CONNOR,
William, Miss HALLANDE,
Phœbe, Miss FOOTE, Rosina, Miss M. TREE,
Dorcas, Mrs. DAVENPORT.

To-morrow, a Grand Oratorio.

Theatre Royal, Drury Lane,

This Evening will be pe rformed the Comedy of

The Man of the World.

Lord Lumbercourt, Mr. GATTIE,
Sir Pertinax Macsycophant, Mr. KEAN.
Egerton, Mr. COOPER,
Sidney, Mr. PENLEY, Melville, Mr. POWELL,
Counsellor Plausible, Mr. HUGHES,
Serjeant Eitherside, Mr. WILLMOTT,
John, Mr. WEBSTER, Sam, Mr. ISAACS,
Tomline, Mr. DOBBS,
Lady Rodolpha Lumbercourt, Miss S. BOOTH,
Lady Mascycophant, Mrs. DOBBS,
Constantia, Miss SMITHSON,
Betty Hint, Mrs ORGER,
Nancy, Miss PHILLIPS.

To which will be added,

Giovanni in London.

Don Giovanni, Madame VESTRIS,
Leporello, Mr. HARLEY. Mr. Florentine Finickin Mr. BARNARD.
Mr. Deputy English, Mr. GATTIE. Pluto, Mr. MEREDITH,
Mercury Mr. HOWELL, Charon Mr. SMITH,
Firedrake, Mr. RANDALL, Drainemdry, Mr. WILLMOTT,
Porous, Mr. W. H. WILLIAMS. Simpkins, Mr TURNOUR,
Popinjay, Mr. VINING. Shirk, Mr. HUGHES. Spunge Mr. DOBBS.

Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT,
Miss Constantia Quixotte, Miss POVEY, Mrs, English, Mrs. ORGER
Mrs. Drainemdry, Mrs. HARLOWE, Mrs. Porous. Miss PHILLIPS.
Mrs Simpkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLAND,
Succubus, Miss VALANCY, Tartarus, Mrs. BEST,

A PAS SEUL by Miss. TREE.

On Saturday, *The Castle Spectre, The Mayor of Garratt,* and a Variety of Entertainments. For the Benefit of Mr. RUSSELL, *Stage Manager. Being the Last Night of the present Season.*

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face: Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English Orations---Dramatic mania of Master Charles Mathews---------arental objections.

Song.—" TRADE CHUSING."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Second attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr. Trombone---O'Flanagan.—George Frederick Cooke.—*Port arms*—

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)...Real Irish Ballad

" CROOSKEEN LAWN."

—Leave Dublin..Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq., the wan ering patentee...Buckle brushing, (Garrick's buckles.)

Tate's antipathies...Rats...Cross letters..York Rosci s Overture from London...Mr. Mark Magnum..." All that sort of thing," and "every thing in the world".....Arrival in the metropolis.

Song---" London Green Rooms.

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters:

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardia to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Mastuer—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enongh.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8.

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 121. Friday, March 29, 1822. Price 1d.

DRURY LANE.

An elegant and very numerous audience attended, last night, at the representation of *The Man of the World*, and *Giovanni in London*.

Mr. Kean's *Sir Pertinax*, and Miss S. Booth's *Lady Rodolpha* proved very entertaining, and they received a due proportion of applause.

It is understood that with the conclusion of the present season, on Saturday next, many engagements of Performers terminate, and we are told that there is considerable uncertainty as to how the Company is to be formed for the future: so much so, that we believe some of the principal members are at this moment ignorant whether their services are to be required or not; and in the event of a non-renewal of engagement, will, probably, join either the English Opera-House, or the Haymarket Theatre. If we might give an opinion on the subject to Mr. Elliston, we would say: form, a powerful *Comedy* corps—add to your present list, *Mr. Dowton*, if he is to be obtained—look out for a first rate *lady*, and also a first rate *gentleman*—court some Author of real talent to furnish you with a *genuine Comedy* in which *morality* should not annihilate *wit*:—Try the town with this, and if it will not, with the relief of Mr. Kean's and Miss Edmiston's tragedy, do you good, then revert to some old comic author, who when pruned, and pointed, to suit modern taste, may succeed from the very fashion of reverencing antiquity. If in such a piece a *little music* can be appropiately interspersed, the more likely will it be to take;—but do not attempt to push mere *Opera* too far with your present materials. If one or two excellent Tragedians could be obtained, it would be an immense advantage to the general effect of the serious Drama.

Theatre Royal, Covent Garden.

Grand Performances of Ancient and Modern Music,

Under the Management of Mr. BOCHSA.

This present Friday, March 29, 1822.

PART I.

A Selection from HANDEL's favourite Serenata,

Acis and Galatea.

Chorus—O the pleasures of the plains.
Recit. and Air, Miss Stephens—Hush, ye pretty warbling choir (Flageolet Obligato, Mr. Harvey.)
Recit. and Air, Mr. Pyne—Love in her eyes.
Rect. and Air, Miss Goodall—Shepherd, what art thou pursuing.
Chorus...Wretched lovers.
Recit. and Air, Mr. Bellamy—O, ruddier than the cherry.
Recit. and Trio, Mrs. Salmon, Mr. Pyne, and Mr. Bellamy—The flocks shall leave the mountains.
Chorus—Galatea, dry thy tears.

Between the First and Second Parts, Trio for Two Violoncellos and Double Bass, Mr. LINDLEY, Mr. R. LINDLEY, and Mr. DRAGONETTI.

PART II. A

Grand Selection

From the Works of Handel, Haydn, Mozart, Beethoven, Pepusch, Guglielmi, Attwood, Bochsa, and Rossini.

Beethoven's First Hymn, from his celebrated Grand Mass; the Words translated and adapted from the Latin.

Chorus [Solos and Quartettos]—Lord, have mercy upon us.

Air, Miss Goodall, (First time) and Trio with Mr. Hawes, and Mr. Bellamy; and Chorus—Sound the loud timbrel; from Moore's Sacred Songs, newly arranged with Orchestral Accompaniments.

Cantata, Mr. Sapio—Alexis; (accompanied on the Violoncello by Mr. Lindley——*Pepusch.*

Quartetto, Madame Camporese, Mrs. Bellchambers, Mr. Pyne, and Mr. Bellamy . Benedictus——*(Requiem.) Mozart.*

Recit. and Air—Mrs. Salmon—Come, thou favored of the Lord. *Bochsa.*

Duetto, Madame Camporese and Madame Ronzi De Begnis—Sull' aria——*Mozart.*

Recit. ed. Aria, Miss Stephens—A compir; Violino Obligato, Mr. Mori——*Guglielmi.*

Duet, Miss Povey and Mrs. Bellchambers—Tell me where is fancy bred——*Sir J. Stevenson.*

Recit. Mr. Pyne, and Trio with Miss Goodall and Mr. Nelson; and Grand Chorus—God of Light!——*Haydn.*

A New Concertante for two Harps, Mr. BOCHSA and Mr. DIZI, (in which will be introduced the favorite Air, as arranged by Mr. HAWES—We're a' noddin.)

Between the Second and Third Parts, [by express desire] the echo Song, Miss Stephens and Mrs Salmon.

PART III.

A GRAND

Miscellaneous Act,

The celebrated Anthem as performed at Westminster Abbey at the Coronation of His Majesty.

Recit. ed Aria, Madame Camporese.

Coro . Deh, splendi, O Dea--From the MS. serious Drama, *Bajazet.*

Duetto, Madame Ronzi De Begnis, and Signor De Begnis.

Aria, (with Variations) Mrs. Salmon—O dolce concento; Flute Obligato, Mr. Nicholson——*Mozart.*

Grand Double Chorus---He gave them hailstones.

Duetto, Madame Camporese and Signor Cartoni.

Recit. ed Aria, Madame Ronzi De Begnis

Duetto, Miss Stephens and Signor Ambrogetti---Giovinette, che fate all'a more——*Mozart.*

The Performance to conclude with

The National Anthem—GOD SAVE THE KING.

First Verse—Solo, Miss Stephens and Chorus.

Second Verse—Quartetto, Mr. Pyne, Mr. Hawes, Mr. Nelson, and Mr. Tinney; and Chorus.

Third Verse—Solo, Mrs. Salmon, and Chorus.

Principal Vocal Performers.

Mrs. SALMON, Miss STEPHENS,
Madame RONZI DE BEGNIS,
Miss GOODALL, Mrs. BELLCHAMBERS,
Miss POVEY,
and Madame CAMPORESE.
Mr. BELLAMY, Signor AMBROGETTI,
Signor DE BEGNIS.
Signor CARTONI, Mr. PYNE, Mr. HAWES,
Mr. NELSON, Mr. TINNEY,
Master LONGHURST, and Mr. SAPIO.

Sir GEORGE SMART, will conduct the Performances, and preside at the Organ, built by Mr. GRAY.

The Band will be numerous and complete in every Department.
Leader, Mr. SMART.

The Performers in the Chorusses, under the Superintendance of Mr. WATSON, will also be numerous; and assisted by the Young Gentlemen of His Majesty's Chapel Royal, St. Paul's Cathedral, and Westminster Abbey.

COVENT GARDEN.

The Exile, was acted for the last time this season, yesterday evening, and was almost as attractive as on any previous performance, for the House was crowded in every part except the second circle and slips. We bid it adieu without regret...notwithstanding that we lose the gay procession of mock ambassadors, prancing steeds, and the gothic splendours of the cathedral, with the dignity of *Mrs. Faucit's* Empress, the elocution of *Mr. Young's* Daran, and the pity-moving tones of *Miss Foote.*

We trust we shall soon have some novelity more worthy of our notice than the *Exile,* to dwell upon; which if *run* through half a season still, may bear to be reflected on with entire satisfaction. There is reason to believe, that Mr. C. KEMBLE's ideas of what is necessay for the promotion of the interests of his Theatre, accord with the honorable support of the higher line of the Drama. There is not a doubt, but that a just public taste may be formed and preserved by a judicious manager; and, therefore, it only requires a powerful competition between our two national Theatres, in regard to the intellectual merits of their productions, to attract general attention, and to make the qualities of their Dramas the subject of strict criticism; thus begetting a desire to *judge* rather than to be *dazzled.*

The Title and Index of the Third Volume is ready for delivery.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.
Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 122. Saturday, March 30, 1822. Price 1d.

Mr. T. COOKE's CONCERT.

This gentleman, last night, gave his annual Benefit Concert at the Argyle Rooms; a most numerous and fashionable assemblage graced the occasion.

Mr. Cooke sang the Recitative and Air, *Comfort ye, and every Valley*, in a very impressive style...and his violin execution in the accompaniments to Miss Cramer, and, the Rondo, was admirable. Miss Cooke, his daughter, appeared here for the first time in public, and sang an Italian duet with Miss M. Tree very delightfully: but her second effort "*Una voce poca fa*," was executed in so enchanting a manner that a rapturous encore ensued. Miss Cooke appears about fifteen, her person at present petite, her countenance very pleasing, and her voice of a quality that, under her father's able instructions, gives hope of her arriving at the highest excellence.

Miss M. Tree was enthusiastically encored in "*When in disgrace*," and the Air from Rossini, by Madame Vestris, was most sweetly and chastely sung. Indeed the whole of the vocalists gave the highest delight: and amongst the instrumental, we cannot omit mentioning Mr. Nicholson, who in his pot pourri on the flute, introduced in a beautiful manner, *The last Rose of Summer*, and gave a very original finale of his own composition which does him equal credit as a composer, and a performer on the sweet instrument in which he excels.

DRURY LANE.

Mr. Russell, who takes his benefit this evening, quits the theatre. His long standing, and merit as a performer, and his general attention and politeness as stage manager, will, we hope, obtain him a proof, to night, that the Public do not forget those recommendations of their old friend.

COVENT GARDEN.

There was an overflow here in every part of the House, it being the last night of Mr. Bochsa's Selection of Music. The whole went off with great effect.

The Title and Index of the Third Volume is ready for delivery.

Theatre Royal, Covent Garden.

This Evening will be acted the Opera of

HENRI QUATRE.

Or, Paris in Olden Time.

Henri, Mr. MACREADY,
General D'Aumont, Mr. FAWCETT,
Sully, Mr. EGERTON,
Eugene De Biron, Mr. ABBOTT,
Crillon, Mr. HUNT,
Frederick St. Leon, Mr. DURUSET,
O'Donnel, Mr. CONNOR,
Moustache, Mr.EMERY, Jocrisse, Mr. MEADOWS,
Pinceau, Mr. BLANCHARD,
Gervais Mr. COMER, Germain, Mr. CLAREMONT
Aid de Camp, Mr. MEARS,
Officer, Mr. Jefferies, Page, Master Longhurst.
Forence St. Leon, Miss STEPHENS,
Clotilde, MissBEAUMONT, Louison, MissM TREE.
In Act III. the
Grand Procession of Henri's Entry into Paris.

To conclude with Shakespeare's Farce of

Katherine & Petruchio.

Petruchio, Mr. YOUNG,
Baptista, Mr. CHAPMAN, Biondello, Mr. YATES,
Grumio, Mr. BLANCHARD,
Hortensio, Mr. CLAREMONT, Pedro, Mr. MEARS
Music Master, Mr. KING, Taylor, Mr. BARNES,
Nathaniel, Mr. Louis, Adam, Mr. Montague,
Gabriel, Mr. Collet, Gregory, Mr. Heath,
Walter, Mr. Williams, Ralph, Mr. Grant,
Gentlemen, Messrs. George, O'Brian, Sutton, Vedy.
Bianca, Miss GREEN, Curtis, Mrs. COATES,
Katharine, Mrs. DAVISON.
Ladies, Messdms. Chip, Sexton, Shotter, &c.

Theatre Royal, Drury Lane.

For the Benefit of Mr. Russell, (Stage Manager)
This Evening will be performed the Comedy of

THE CASTLE SPECTRE.

Osmond, (*first time*) Mr. KEAN,
Hassan, Mr. COOPER, Father Phillip, Mr. GATTIE,
Percy, Mr. PENLEY, Motley, Mr. RUSSELL,
Reginald, Mr. POPE, Kenrick, Mr. BROMLEY,
Angela, (*first time*) Miss KELLY,
Alice, Mrs. HARLOWE, Evelina, (*the Spectre*) Mrs. EGERTON.

In the course of the Evening,
Madame VESTRIS will sing the favorite Ballad of *Black Eyed Susan* in character. And Mr. NICHOLSON, will perform his celebrated *FLUTE FANTASIA OBLIGATO, for this night only.*
Mr. INCLEDON.
Will Sing one of his most favourite AIRS, being positively the last time but one, that he will ever appear in public.

To which will be added the Farce of The

MAYOR OF GARRATT.

Major Sturgeon, Mr. HARLEY, Jerry Sneak, Mr. RUSSELL,
(*Being his last appearance in this Theatre.*)
Mrs. Sneak, Mrs. HARLOWE.

To conclude with,

A Grand MUSICAL MELANGE

By Madame VESTRIS, Mrs. BLAND, Miss CUBITT, Miss COPELAND, Miss POVEY, and Miss FORDE.
Mr. T. COOKE, Mr. HARLEY, Mr. KNIGHT, Mr. FITZWILLIAM.

LIST OF SONGS, DUETS, &c.

Song—" O! say not Woman's love is bought"...*Miss Forde.*
Song—" They're a noddin"...*Madame Vestris.*
Song—" Kitty Clover".....[IN CHARACTER].....*Mr. Knight.*
Song—" Sweet Echo!"--[accompanied on the Violin by Mr. T. Cooke.] *Miss Povey.*
Song—" The Nightingale Club"...[in character] ..*Mr. Harley.*
Duet—" The manly Heart"...*Mrs. Bland and Miss Povey.*
Song—" Robin Adair"..[accompanied by herself on the Harp]..*Miss Copeland.*
Old Ballad—" The Death of Admiral Benbow, [in Character] *Mr. Incledon.*
Duet—" Like the bright dawn of Day"..*Madame Vestris and Miss Cubitt.*
Song—" Paddy Carey"...[in character]...*Mr. Fitzwilliam.*
Recit. and Air—" The War has ceased".....*Miss Forde.*
And, (for this night only) the Mock Italian Trio, by *Mr. T. Cooke,* each part to be sung by himself, after the manner of *three celebrated Performers.*

The whole to conclude with a FULL CHORUS.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities.

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face: Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

Song---" *SCHOOL ORATORS.*"

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" *MARKET DAY.*"

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" *An IRISH RUBBER at WHIST.*"

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms*—

Song---" *Volunteer Field-Day and Sham-Fight.*"

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" *CROOSKEEN LAWN.*"

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats—Johnny Winter...

" *A Tailor's Measure of Shakespear.*"

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Song---" *London Green Rooms.*

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters:

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—*(first floor.)*
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr. MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8.

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 123. Monday, April 8, 1822. Price 1d.

DRURY LANE.

Mr. Russell had a very full House, crowded in every part, on the Evening of Saturday, the 30th of March, when this Theatre closed its season of 200 nights. We are glad to find that this gentleman met such support, for his merits as an actor are of a very respectable order, and we understand he has filled the office of Deputy Manager, with a good deal of zeal and industry, and "borne his faculties so meekly," that he has gone out of place, unlike many other official personages, with the good will and esteem of all his professional acquaintances. Both the quantity and quality of the entertainments on this occasion offered a sufficient proof of this fact, for they were not over until one o'clock on Sunday morning; and, if we may judge by the applause which were bestowed upon them, they certainly appeared to be of a very palatable nature. The principal novelty of the evening, was the appearance of Mr. Kean, for the first time, in the part of *Osmond* in *The Castle Spectre*. It was rather a successful effort, and he succeeded in bringing a great many beauties out of the floundering and turgid beauties which he was compelled to utter —but the character is every way unworthy of his talents, and the play itself has had its day, and must give place to more novel horrors, consequently, we do not wish to see it repeated. Miss Kelly was an interesting and effective *Angela*, and Mr. Cooper was quite declamatory enough in *Hassan*.

The *Mayor of Garrat* was not remarkable for any thing but Russell's performance of *Jerry Sneak*, which, as usual, was highly original and pleasant. The whole of the performances concluded with what was called in the bills a *Musical Melange*, consisting of songs and duets, "and all that sort of thing," which was very well managed and executed for the most part, but came rather too late to be relished according to its deserts. Previous to this Mr. R. came forward and addressed the audience He informed them that his engagements at this theatre were brought to a close, and said it was a painful task to him to take leave of such old friends and patrons, and to quit the society of his brothers and sisters behind the curtain, but he hoped to meet with their support and friendship on other boards. We must not forget to mention the appearance of our old acquaintance Ingle-

DON, who really looked quite renovated, and did *Admiral Benbow* full justice. We find he is about to take a Benefit, and hope he will find that the public have not forgotten his claims upon them. It is not to be expected that he should give them the same portion of delight for their money as formerly, but there is no trifling enjoyment in the presence of an old face which brings with it a long train of agreeable recollections.

Mr. ELLISTON, on Wednesday last, called a Meeting of his performers in the Green-Room, and informed them, that intending in future to take on himself the duties of *Stage-Manager*, he had dispensed with the valuable services of Mr. RUSSELL, and, that Mr. COOPER had engaged to address the audience on occasions when it would be improper for him as proprietor to appear.

Mrs. EDWIN, we regret to say, is no longer a member of this company. She is an agreeable actress, and cannot fail to meet employment *somewhere* before a London audience.

COVENT GARDEN.

On Saturday the 30th ult. was performed here, the Play of *Henri Quatre*, and *Katharine and Petruchio*. Passion-week immediately followed, during which time no Theatres being open, our Publication was necessarily suspended.

Mr. MACREADY as *Henri*, played the part in his usual pointed, forcible, and happy manner, and the other principal characters were filled in a satisfactory style, although we cannot but miss Mr. LISTON in *Jocrisse*. Mr. MEADOWS, his substitute, is a clever, attentive performer, but he has not that peculiar, grotesque humour, which distinguishes his predecessor in the part.

In the after-piece, Mr. YOUNG and MRS. DAVISON, personated the the hero and heroine with admirable effect.

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Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange.

Theatre Royal, Covent Garden.

This Evening will be acted the Tragedy of

WALLACE.

SCOTS.

Wallace, Mr. MACREADY, Comyn, Mr. EGERTON,
Stuart. Mr. MEARS, Douglas, Mr. ABBOTT,
Monteith, Mr. CONNOR, Ramsay, Mr. HUNT,
Angus, Mr. RYALS, Athol, Mr. GEORGE, Lorn, Mr. LOUIS,
Kierly, Mr. COMER, Fergus, Mr. Jefferies, Allan, Mr. King,

ENGLISH.

Clare, Mr. CHAPMAN, Lord de Clifford, Mr. HORREBOW,
Sir Reginald, Mr. CLAREMONT, Ellen, Mrs. FAUCIT,

After which, will be produced (first time) a New Grand Asiatic Melo-Dramatic Romance, called

Cherry & Fair Star;

Or, The Children of Cyprus.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs,
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Zaib and Norab, Messrs. Heath and Smith.
Nobles, Messrs. Austin, O'Bryan, Collet, Grant, Sutton, and Vedy.
Soldiers, Messrs. Crumpton, George, Montague, G. Pyne, &c.
Fair Stair, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

The following is a Succession of the Scenery.

THE AVIS GROVE, OR FAIRY ABODE.

The Isle of Tenedos, Hassanbad's Villa, and Grounds on the Island

ENCHANTED WOOD, and FAIRY VISION.

Hassanbad's House. Picturesque Wood, and Waterfalls. The Port of Cyprus, and the Arrival of a splendid Grecian Galley into the Harbour.

THE BOWER OF ILLUSION.

In which every object is multiplied, and every part of the Scenery augmented interminably. A general View of the Island of Cyprus. And the Ancient City of Famagusta,

The Etruscan Villa, and Grounds surrounding it. A Grecian Chamber. An Apartment in the Villa. The Valley of the City by Moonlight.

THE BURNING FOREST

Which surrounds the Enchanted BASIN of DANCING WATERS.

The Terrific Peak on Mount Caucasus.

THE PALACE OF THE EMPEROR CYPRUS.

Theatre Royal, Drury Lane,

This Evening will be performed the Tragedy of

George Barnwell.

George Barnwell, (1st. time) Mr. COOPER,
Thoroughgood, Mr. POWELL, Uncle, Mr. BROMLEY,
Trueman, Mr. BARNARD, Blunt, Mr. LOVEDAY,
Jailor, Mr. Willmott, Servant, Mr. Webster.
Millwood, (*1st. time*) Miss EDMISTON,
Lucy, Mrs. ORGER, Maria, Miss SMITHSON.

After which, will be produced, (for the first time) a New Eastern Tale of Enchantment, called

Almoran & Hamet.

Zadoc, the Evil Genius and possessor of the Necromantic Ring
Mr. THOMPSON,

Almoran & Hamet.	Joint Heirs to the Throne of Persia	Mr. COOPER, Mr. PENLEY,

Omar, (*First Minister of State*) Mr. POWELL,

Caled, Osmyn,	(Officers of the Royal Household)	Mr. BARNARD, Mr. BROMLEY,

Ismael, (*a Janissary*) Mr. HARLEY, Mustapha, Mr. G. SMITH,
Janissaries, Guards, Attendants, Banner-Bearers, &c. &c,
Messrs. Gibbon, Randall, Sheriff, Read, Smith, Turnour, Goodman, &c.
Almeida, (the Circassian) Miss COPELAND,
Zandai, (her Attendant) Miss POVEY.

Succession of Scenery.
The FOREST OF SORCERY, which is transformed to
A NECROMANTIC TEMPLE,
The MAGIC VISION, and FORBIDDEN DRAUGHT,
A Hall in the Palace of Ispahan.
The Royal Haram, in which will be introduced an Eastern Emblematical Ballet, by Miss Tree, Mesdms. Smith, Valancy, Best, Margerum, Hill, Webster, Willmott, Phillips, Cooper, Best, Tokely, &c.
A STREET IN ISPAHAN.
The Interior of the Mosque, with Grand Bridal Procession,
The Marriage Ceremony, suspended by the Sorcery of Zadoc. The Suburbs of the City. The Seraglio Gardens, by Moonlight.
The Palace of Almoran. The Outer Court of Prince Hamet's Prison. The Dungeon of the Condemned. The Sultan Almoran's Anti-Chamber.
A Grand Square and Triumphal Arch in Ispahan.

To-morrow, A Cure for the Heart Ache.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 124. Tuesday, April 9, 1822. Price 1d.

COVENT GARDEN.

Last night, Mr. Macready acted the hero *Wallace*, in the Tragedy of that name, and made a deep impression on the audience by his energy and discrimination. It is a performance that, throughout, is marked by beauties, and in the close drew merited applause. Mrs. Faucit as *Helen*, and Mr. Abbott as *Douglas*, played with much feeling and spirit, and some of the other characters were not badly done; but the Play itself is meagre in language, and melodramatic in action; it cannot, therefore, be one that can be often placed before the public with adequate attraction.

After the Tragedy, a new romantic, melodramatic, Fairy Tale, was produced for the first time, under the title of *Cherry and Fair Star; or, The Children of Cyprus.* It is, as the title indicates, a light and fanciful production, and contains the united attraction of music, dancing, and scenery. In regard to its dialogue, it has the most humble pretensions,—the *story* is as follows:

The Queen-mother of Cyprus being enraged at the marriage of the King her son with a female of inferior rank, causes the children of this union to be secretly carried off in order to be destroyed, but the agent, a released galley-slave, *Sanguinbeck*, (Mr. Farley) driven on the voyage towards the shores of the Isle of Tenedos; there he leaves the two infants, *Fair Star*, (Miss Foote,) and her brother *Cherry*, (Mrs. Vining,) to perish. It happens, however, that they are found by a peasant, *Hassanbad*, (Mr Blanchard,) and are protected and enriched by the Fairy, (Miss Beaumont.) Seventeen years after this, *Sanguinbeck* is wrecked on the same shore, and with his slave *Topack*, (Mr. Grimaldi) are perishing of hunger when they are discovered by the now rich *Hassanbad* and carried to his house. Here the discovery of the children being still alive, causes *Sanguinbeck* to threaten their lives, but he at length, on *Cherry* and his sister being impelled by the Fairy through the agency of her sprite (Miss E. Dennett) to embark for Cyprus to find out who their parents are, offers to navigate the beautiful Galley provided for them. They all arive the Cyprus, where they are found out by the *Cadi Giaffer*,

(Mr. Chapman) who is in the Queen-mother's interest, and Sanguinbeck is told that if he does not by a certain hour effect their death, his life shall pay their forfeit. Sanguinbeck, on this, is forced, contrary to his feelings, to attempt the children's lives. But they are miraculously saved, and *Cherry* is directed to go through a severe trial of his courage and parental love, by encountering the demons in the fiery wood, who guard a magic fountain, whose waters he must draw, and then proceed to the icy summit of Mount Caucusus, where the secret of his birth will be unfolded. *Cherry* boldly performs his task, attended by *Topac*—overpowers the demons, draws the water, and scrambles up the slippery mountain, on reaching the top of which, it divides, and he sinks into the depths which open and expand into a beautiful grotto from whence issues the Fairy attended by *Fair Star* and all her friends—the parents of the lovely *Children of Cyprus*, are discovered, and happiness reigns around.

The Scenery defies description—it is beautiful—the dancing is delightful, but the singing very indifferent. The whole was received with great applause. The House was crowded.

DRURY LANE.

THE gloomy Tragedy of *George Barnwell* was acted here last night; Mr. COOPER was the hapless *George*, and Miss *Edmiston* the wily *Milwood*. They gave considerable effect to their respective parts. Mr. Cooper, in particular, drew down frequent applause by his judicious and feeling performance. With respect to the lady, we feel more and more the confined tones of her voice. Her knowledge of her author is always rightly formed, and her action highly appropriate, but from the want of powerful tones, and commanding figure, her representations do not always sufficiently impress. Miss Edmiston, if at any Theatre of the size of the Haymarket one, would, we are convinced, strike the public greatly in those tragic characters in which she does not fully succeed at Drury Lane. There, her very whisper would be heard, and her figure not so much depressed to the eye by a towering proscenium.

After the tragedy, a new *Tale of Enchantment*, under the title of *Almoran and Hamet*, was produced for the first time, with a degree of splendour and taste highly creditable to the establishment.

It was highly successful—We shal lsay more of it to-morrow.

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Theatre Royal, Drury Lane,

This Evening will be performed the Comedy of The

Cure for the Heart Ache

Young Rapid, Mr. ELLISTON,
Old Rapid, Mr. MUNDEN, Vortex, Mr. GATTIE,
Frank Oatland, Mr. KNIGHT,
Charles Stanley, Mr. BARNARD,
Sir Hubert Stanley, Mr. Foote, Farmer Oatland, Mr. Bromley,
Bronze, Mr. Vining, Heartaley, Mr. Meredith, Landlord, Mr. Willmott
Jessy Oatland, [first time] Miss COPELAND,
Ellen Vortex, Miss SMITHSON,
Miss Vortex, Mrs. ORGER.

After which, will be produced, (for the 2nd time) a New Eastern Tale of Enchantment, called

Almoran & Hamet.

Zadoc, the Evil Genius and possessor of the Necromantic Ring
Mr. THOMPSON,

Almoran & Hamet. | Joint Heirs to the Throne of Persia | Mr. COOPER, Mr. PENLEY,

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Ismael, *(a Janissary)* Mr. HARLEY, Mustapha, Mr. G. SMITH,
Janissaries, Guards, Attendants, Banner-Bearers, &c. &c,
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A STREET IN ISPAHAN.

The Interior of the Mosque, with Grand Bridal Procession, The Marriage Ceremony, suspended by the Sorcery of Zadoc. The Suburbs of the City. The Seraglio Gardens, by Moonlight. The Palace of Almoran. The Outer Court of Prince Hamet's Prison. The Dungeon of the Condemned. The Sultan Almoran's Anti-Chamber.

A Grand Square and Triumphal Arch in Ispahan.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

THE SLAVE.

Governor of Surinam, BLANCHARD, Capt. Malcolm, Mr. PYNE,
Capt. Clifton, Mr. DURUSET, Lindenburg, Mr. ABBOTT,
Fegrum, Mr. LISTON, Matthew Sharpset, Mr. JONES,
Sam Sharpset, Mr. EMERY, Gambia, the Slave, Mr. MACREADY,
Somerdyke, Mr. TAYLOR.
Mrs. Lindinburg, Mrs. Sterling, Stella Clifton, Miss Love,
Miss Von Frump, Mrs. Davenport, Zelinda, Miss M. Tree.

After which, will be produced (2nd time) a New Grand Asiatic Melo-Dramatic Romance, called

Cherry & Fair Star;

Or, The Children of Cyprus.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Zaib and Norab, Messrs. Heath and Smith.
Nobles, Messrs. Austin, O'Bryan, Collet, Grant, Sutton, and Vedy.
Soldiers, Messrs. Crumpton, George, Montague, G. Pyne, &c.
Fair Stair, Miss FOOTE.
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

The following is a Succession of the Scenery.

THE AVIS GROVE, OR FAIRY ABODE.

The Isle of Tenedos, Hassanbad's Villa, and Grounds on the Island

ENCHANTED WOOD, and FAIRY VISION.

Hassanbad's House. Picturesque Wood, and Waterfalls. The Port of Cyprus, and the Arrival of a splendid Grecian Galley into the Harbour.

THE BOWER OF ILLUSION.

In which every object is multiplied, and every part of the Scenery augmented interminably. A general View of the Island of Cyprus.

And the Ancient City of Famagusta,

The Etruscan Villa, and Grounds surrounding it. A Grecian Chamber.

An Apartment in the Villa. The Valley of the City by Moonlight.

THE BURNING FOREST

Which surrounds the Enchanted BASIN of DANCING WATERS

The Terrific Peak on Mount Caucasus.

THE PALACE OF THE EMPEROR CYPRUS.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 125. Wednesday, April 10, 1822. Price 1d.

DRURY LANE.

MORTON's Comedy of *A Cure for the Heart Ache*, was acted here, last night, in the most admirable manner. *Young Wilding* by Mr. ELLISTON, was the best representation of the character we have ever witnessed. He has the art of uniting *comic* with *natural* effect, beyond any performer at present on the Stage; and prompts the smile and sentimental feeling at the same moment in a manner that brings the character as close to our bosoms as the author could wish. Mr. MUNDEN's *Old Rapid* partook of all that genuine humour and soft heartedness, for the expression of which in elderly characters he is so eminent. These gentlemen shared between them by far the most considerable portion of the applauses which marked the delight of the audience throughout this very amusing Comedy. Miss COPELAND represented *Jessy Oatland*, for the first time, with much artlessness—she has that about her appearance, her tones, and manner, which wins our admiration.

We never saw an audience better pleased than on this occasion—the acting, altogether, being excellent: It is with pain, therefore, that we did not find a more crowded house. Comedy is performed here in such superior style, that the part of the public who pretend to *taste*, should not fail to support its representation by their presence. —Mr. Elliston's intention is to afford an opportunity for its full enjoyment, by offering the most favorite stock pieces: and, surely, the gratification arising from these is of a higher and more delightful, and lasting nature, than what is to be drawn from bombastic Operatic Dramas, where less refined thoughts and language, and most unnatural situation and action, abound. This evening, *The School for Scandal* is to be acted, with a *new Lady Teazle*: and, although *Sheridan* is encountered by *Goldsmith* at Covent Garden, we anticipate, with the assistance of the *new Eastern Tale* of *Almoran and Hamet*, a full house. This *Tale* is of a much more *intellectual* description than the one at Covent Garden, and consequently such parents who would draw their children's attention to something that can engage the mind whilst the imagination is delighted, should take them to see this piece, instead of those where *mere shew* is the principal thing

held in view. The story is that of two rival brothers, Princes of Persia, who are the joint heirs to the throne, and are equally in love with the fair *Almeida*. *Hamet* is her choice—and *Almoran* actuated by revenge and ambition, seeks supernatural aid to obtain possession of the Princess, and an undivided throne. The choice of *good* and *evil* is placed before him: his virtue struggles for a moment, but yields to the evil genius *Zadoc*. Henceforward, by this necromancer's aid, he interrupts his brother's happiness, and tears from him his betrothed Almeida and the crown. But *Hamet*, who has sought the paths of virtue, is protected by the good Perii *Azael*, and at length triumphs. There are some inferior characters that tend to fill up the intervals of the main action. Amidst the gorgeous and beautiful scenery, there is one that never was surpassed, namely, the Seraglio Gardens, with an illuminated temple, kept cool by the envelopement of a shower of real water.

Two *small* accidents occurred in the second act—one to the great Elephant, and the other to little *Miss Povey*. The former distinguished performer slipped and nearly fell prostrate, and the lady during the dancing duet with Mr. Harley, missed her footing, and fell, but Mr. H. quickly set her on her legs again—an *encore* was called for.

COVENT GARDEN.

The Slave, and the new melo-dramatic tale were performed last night to a very crowded house. Mr. LISTON re-appeared at this theatre as *Fogrum* in the opera. The new arrangement by which the Haymarket Theatre does not open until near the close of the winter houses, leaves him at liberty to continue his services here.—He was warmly greeted on this his return from Bath. Mr. MACREADY's *Gambia*, was marked with his usual energy, and received with great applause. Mr. EMERY came in for his full share of approbation in *Sam Sharpset*, as did Mr. JONES in his brother *Mathew*. Miss M. TREE sang and acted *Zelinda* with much sweetness. Mrs. DAVENPORT's Mrs. *Von Frump* was very laughable: the rest of the characters were well sustained. *Cherry and Fair Star* followed, and *dazzled* with its splendid scenery.

THE ITALIAN OPERA HOUSE

An Opera, new to this country, was produced, last night. It is by MOSCA, and entitled, "*I due pretendi delusi*. (The Two Suitors Deceived) The very title tells the object of the plot. A lady deceives her two disagreeable suitors to gain her favored lover: The music is light and playful. It met success.

E. Thomas, Printer, Denmark Court, Strand.

Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange.

Theatre Royal, Drury Lane.

This Evening will be performed the Comedy of

The School for Scandal.

Charles Surface, Mr. ELLISTON,
Sir Peter Teazle, Mr. MUNDEN, Joseph Surface, Mr. COOPER,
Sir Oliver Surface, Mr. LOVEDAY,
Sir Benjamin Backbite, Mr. PENLEY, Crabtree, Mr. HARLEY,
Trip, Mr. BARNARD, Moses, Mr. KNIGHT,
Snake, Mr. BROMLEY, Sir Harry, (*with a Song*) Mr. GIBBON.
Careless, Mr. VINING, Rowley, Mr. POWELL,
Lady Teazle, Miss GRIMANI, (from the Belfast Theatre.)
Mrs. Candour, Mrs. ORGER, Lady Sneerwell, Mrs. HARLOWE,
Maria, Miss SMITHSON, Maid, Miss PHILLIPS,

After which, will be produced, (for the 3rd time) a New Eastern Tale of Enchantment, called

Almoran & Hamet.

Zadoc, the Evil Genius and possessor of the Necromantic Ring
Mr. THOMPSON,

Almoran & Hamet. | Joint Heirs to the Throne of Persia | Mr. COOPER, Mr. PENLEY,

Omar, (*First Minister of State*) Mr. POWELL.

Caled, Osmyn, | (Officers of the Royal Household) | Mr. BARNARD, Mr. BROMLEY,

Ismael, (*a Janissary*) Mr. HARLEY, Mustapha, Mr. G. SMITH,
Janissaries, Guards, Attendants, Banner-Bearers, &c. &c,
Messrs. Gibbon, Randall, Sheriff, Read, Smith, Turnour, Goodman, &c.
Almeida, (the Circassian) Miss COPELAND,
Zandai, (her Attendant) Miss POVEY. Azael, Miss PHILLIPS,

Succession of Scenery.

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The MAGIC VISION, and FORBIDDEN DRAUGHT.
A Hall in the Palace of Ispahan.

The Royal Haram, in which will be introduced an Eastern Emblematical Ballet, by Miss Tree, Mesdms. Smith, Valancy, Best, Margerum, Hill, Webster, Willmott, Phillips, Cooper, Best, Tokely, &c.

A STREET IN ISPAHAN.

The Interior of the Mosque, with Grand Bridal Procession, The Marriage Ceremony, suspended by the Sorcery of Zadoc. The Suburbs of the City. The Seraglio Gardens, by Moonlight. The Palace of Almoran. The Outer Court of Prince Hamet's Prison. The Dungeon of the Condemned. The Sultan Almoran's Anti-Chamber.

A Grand Square and Triumphal Arch in Ispahan.

Theatre Royal, Covent Garden.

This Evening will be performed the Comedy of

She Stoops to Conquer.

Tony Lumkin, Mr. LISTON, Diggory, Mr. BARNES,
Sir C. Marlow, Mr. CHAPMAN, Young Marlow, Mr. JONES,
Harcastle, Mr. FAWCETT, Hastings, Mr. ABBOTT.

Mrs. Hardcastle, Mrs. DAVENPORT, Miss Neville, Miss FOOTE
Miss Hardcastle, Mrs. ~~DAVISON~~ Chatterley

After which, will be produced (3rd time) a New Grand Asiatic Melo-Dramatic Romance, called

Cherry & Fair Star;

Or, The Children of Cyprus.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
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Which surrounds the Enchanted BASIN of DANCING WATERS. The Terrific Peak on Mount Caucasus.

THE PALACE OF THE EMPEROR CYPRUS.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 126. Thursday, April 11, 1822. Price 1d.

DRURY LANE.

Our expectations were fulfilled, last night—a numerous and elegant audience graced this House to see *The School for Scandal*, and *Almoran and Hamet*. One principal attraction of the evening, was to see the debut of Miss Grimani (from the Belfast Theatre) in the difficult character of *Lady Teazle*. This lady, we have at once to declare, is an accomplished actress. She thoroughly understands her part, and gives to it every delicate finish of tone and action. Her weakest power of representation is in her features, which are not very susceptible of varied expression. In person Miss Grimani is tall and slender—her movements graceful—her age—but to meddle with a lady's age is almost too delicate matter—we, therefore, would leave our readers in doubt whether she be twenty or thirty. Of this, however, we can speak with certainly that she possesses an excellent talent for Comedy, in which opinion the audience of last night, fully agreed with us.

Mr. Munden never acted better, and never elicited genuine laughter, and admiration by his rich humour, than he did on this occasion in *Sir Peter Teazle*.

Mr. Elliston performed *Charles* with much animation, Mr. Cooper's *Joseph Surface* is by no means his best representation; his hypocritical manner is not as if it were natural to him, but assumed. Mr. Macready at the other House, gives to this character a somewhat different effect: he does not dress it so *trimly* as Mr. Cooper, which is more consistent with Joseph's affected love of plain virtue. With some deductions on the latter gentleman's style, the acting in the Screen-scene was equal to any thing ever exhibited on the Stage for comical effect. The audience shouted with laughter—particularly at Munden's manner of discovering to Charles, the hiding of the supposed little french milliner. Miss Grimani here shewed great knowledge of her art, and gained merited applause.

Mr. Loveday was very respectable as *Sir Oliver*; and Mr. Knight made a tolerable *Moses*, but *Zekiel Homespun* is more in his line. The other characters were extremely well supported; and the Comedy, altogether, is so excellently represented, that a repetition should certainly take place.

Covent Garden.—*She Stoops to Conquer*, and *Cherry and Fair Star*, drew an excellent House, last night.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures,
on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,
Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face: Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

Song---" *SCHOOL ORATORS.*"

From *Ten to Fifteen*--Bound apprentice--Wilkes Chamberlain of London---Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" *MARKET DAY.*"

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" *An IRISH RUBBER at WHIST.*"

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms*—

Song---" *Volunteer Field-Day and Sham-Fight.*"

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" *CROOSKEEN LAWN.*"

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats—Johnny Winter...

" *A Tailor's Measure of Shakespear.*"

Cross-letters..York Roscius Overture from London....Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Song---" *London Green Rooms.*

PART III. **STORIES;**

In which Mr. Mathews will take *Steps* to introduce the following Characters:

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8.

E. Thomas, Printer, Denmark Court, Strand.

Theatre Royal, Drury Lane.

This Evening will be performed the Comedy of

The Heir at Law.

Daniel Dowlas, (alias Baron Duberly) Mr. GATTIE,
Dick Dowlas, Mr. PENLEY, Doctor Pangloss, Mr. HARLEY,
Henry Moreland, Mr. BARNARD,
Zekiel Homespun, Mr KNIGHT, Steadfast, Mr. POWELL,
Kenrick, Mr. FITZWILLIAM,
Deborah Dowlas (alias Lady Duberly) Mrs. HARLOWE,
Caroline Dormer, Miss SMITHSON,
Cicely Homespun (first time) Miss COPELAND.

After which, will be produced, (for the 4th time) a New Eastern Tale of Enchantment, called

Almoran & Hamet.

Zadoc, the Evil Genius and possessor of the Necromantic Ring Mr. THOMPSON,

Almoran & Hamet. | Joint Heirs to the Throne of Persia | Mr. COOPER, Mr. PENLEY,

Omar, (*First Minister of State*) Mr. POWELL,

Caled, Osmyn. | (Officers of the Royal Household) | Mr. BARNARD, Mr. BROMLEY,

Ismael, (*a Janissary*) Mr. HARLEY, Mustapha, Mr. G. SMITH,
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A Grand Square and Triumphal Arch in Ispahan.

Theatre Royal, Covent Garden.

This Evening will be performed the Comedy of

Rob Roy Macgregor.

Sir Frederick Vernon, Mr. EGERTON, Owen, Mr. BLANCHARD,
Rashleigh Osbaldistone, Mr. ABBOTT, Dougal, Mr. EMERY,
Francis Osbaldistone, Mr. DURUSET, Macstuart, Mr. KING,
Capt. Thornton, Mr. CONNOR, Major Galbraith, Mr. TAYLOR,
Rob Roy Macgregor Campbell Mr. MACREADY,
Baillie Nichol Jarvie Mr. LISTON,
Diana Vernon, Miss M. TREE, Mattie, Mrs. STERLING,
Helen Macgregor, Mrs. FAUCIT.

After which, will be produced (4th time) a New Grand Asiatic Melo-Dramatic Romance, called

Cherry & Fair Star;

Or, The Children of Cyprus.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY
Topack, (his Slave) Mr. GRIMALDI,
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'Nothing extenuate nor set down aught in malice'

No. 127. Friday, April 12, 1822. Price 1d.

MR. MATHEWS' NEW ENTERTAINMENT,

(Concluded.)

It may be supposed that Mr. Mathews's representation of this comical old blunderer, is very amusing. He next introduces us to some of his Dublin acquaintances; and with a humourous Song, entitled "*An Irish Rubber at Whist*," finishes the *First Part* of his Entertainment.

The *Second Part* he commences with a description of some more of the Dublin Company of Comedians. *Mr. George Augustus Fipley*, was a young Gentleman, inamoured of his own person, in which he discovered the line of beauty at every turn. *Mr. Trombone*, of whom Mr. M. relates some oddities, was a thick, short, big-headed personage, with a voice like a bull's. Then there was *Mr. O'Flannagan*, who thought to appear less Hibernianized in the Play-bills, by taking the name of *O'Finnigin*. This man piqued himself on the elegance and correctness of his pronunciation. On one occasion at rehearsal, he pronounced *full*—*ful*—the Manager objected to this—Mr. O'Flannagan argued that his way was the most correct, but was compelled to yield the point for the moment. Next morning, however, he made his appearance with a copy of Hudibrass in his hand, triumphantly exclaiming he had authority to prove he was in the right, and the Manager wrong—so turns up—and points out two lines terminating with *bull* and *full*—"there" cried Mr. O'F.—"there, did'nt I tell you I was right—mark the rhyme, Sir—*bul—ful!*" During Mr. Mathews' engagement amongst these dim *Stars*—the celebrated, eccentric, and unfortunate George Frederick Cooke, came to Dublin, and lodged in the same House with Mr. M. who, therefore, had ample opportunity to become acquainted with his singularities, of which he gives a humourous example, imitating to the life the peculiar tones and manner of poor George. He pays him the just tribute of having an excellent heart; and states that he had but an *occasional* weakness of falling under the influence of the bottle. Mr. Mathews reverting to the acquirements of Mr. Fipley, lets us know that he had learnt the use of *arms* in a London Corps, and in a Song, gives an account of a *Volunteer Field-Day and Sham Fight*.

That eminent man the late *Mr. Curren* of the Irish Bar, was acquainted with Mr. Mathews, and knowing his powers of imitation, and that he had sketched him off, one day invited him to dinner to complete the study of his countenance, tones, and manner: and Mr. M. did not fail to benefit by the occasion, for he exhibits the Orator in an admirable manner, in the delivery of one of his famous speeches. After this, Mr. Mathews introduces an old Irish drinking ballad, called "*Croskeen Lawn*" (*white jug*) which has wildness and plaintiveness enough to charm a Paddy into a Whiskey-tub.

Mr. Mathews went from Dublin to Cork; and on the road, when near Fermoy, a pretty little town, eighteen miles from Cork, he overtook a countryman driving a pig. Sure of a queer answer, he thought he would ask Pat a question. "May I ask where you are driving that Pig to?"—"Whisht!" cried Pat. "Whisht—what do ye mean?" "Whisht honey"—"What you won't answer me?"—"Oeh, my dear, you are as welcome as the flowers of May to an answer—that you are—but don't spake so loud—(*whispering*) don't let on—I'm driving piggy to Cork sure, but making him believe its only to Fermoy!"

From Ireland Mr. Mathews went to *Wales*, and remained at Swansea a considerable time—from thence he went to Bristol determined to abandon the Stage, (the *miseries* of which he had pretty deeply tasted,) and return home to his Father—but, as fate would have it, a play-bill was put into his hand, and the histrionic fit returned. After a short visit to his family he got an engagement in the York Company then under the management of the well-known and eccentric TATE WILKINSON, who was far advanced in life, with his memory much impaired, and a laughable feeling of disgust on his mind respecting *Rats*. Mr. M. makes out of the peculiarities of *Tate* a humorous tale of his manner of receiving him at York; and describes his blunders in directing letters, one of which, intended for a land-lady who had put him into a bed with damp sheets, and a room full of rats, he directed to the grave *John Phillip Kemble*, and imitates the supposed reading thereof in the solemn tones of that gentleman, with truly laughable effect—whilst the letter intended for Mr. Kemble was directed to the *Land-lady*, who thus stood invited to undertake the arduous parts of Cardinal Wolsey, Macbeth, &c. &c. After a curious description of some of the York Corps—another meeting with his old friend *Mr. Ab Lloyd*, who begged to know if he thought him *thinner*—and a rencontre with a convivial, rich, old Nabob, one *Mr. Mark Magnum*, who interspersed all his discourse with "*all that sort of thing*" and "*every thing in the world*" which Mr. Mathews humorously introduces, in an imitation of the gentleman, he received a letter from Mr. COLMAN, Manager of the little Theatre in the Haymarket, inviting him to his boards, which Mr. Mathews gladly accepted, and bidding adieu to his country friends, realized his fond hopes by appearing at the above Theatre, with the greatest success, on the 15th of May, 1803, as *Jabal* in the *Jew*, and *Lingo* in the *Agreeable Surprise*. Mr. Mathews says—"I was accused of robbing the public of a few smiles, found guilty, and *transported*." Here he concludes the History of his *Youthful Days*; in the very slight outline of which, we have been unable to convey any adequate idea of the *amusement* to be derived from the detail by himself. Our object has been to give the principal points of his early *biography*, and to induce those who would pass a few hours in very entertaining company, to visit MR. MATHEWS AT HOME.

DRURY LANE.

LAST night, *The Heir at Law*, and *Almoran and Hamet*, were performed to a better Box-house, than Gallery or Pit. COLMAN'S humour shines eminently in the Comedy; which was very well acted, particularly on the part of Mr. HARLEY, whose *Doctor Panglos* is amusing. We, however, think Mr. FAWCETT'S representation of the Doctor preferable in some respects, as he *looks* the character better, having a good deal of scholastic expression, in his features, possibly, arising from his habits of tutoring the underlings of the Theatre in his capacity of Stage-manager. Mr, Harley plays it more like the head school-boy taking off his master.

Miss COPELAND as *Cicely Homespun*, displayed that innocent simplicity of manner for which she is so distinguished.

The Tale of Enchantment followed with beautiful effect.

COVENT GARDEN.

Rob Roy, and *Cherry and Fair Star*, drew a most crowded House, last night. The whole entertainments went off with great eclat.

E. Thomas, Printer, Denmark Court, Strand.

Theatre Royal, Drury Lane.

This Evening will be performed the Comedy of

The School for Scandal.

Charles Surface, Mr. ELLISTON,
Sir Peter Teazle, Mr. MUNDEN, Joseph Surface, Mr. COOPER,
Sir Oliver Surface, Mr. LOVEDAY,
Sir Bengamin Backbite, Mr. PENLEY, Crabtree, Mr. HARLEY,
Trip, Mr. BARNARD, Moses, Mr. KNIGHT,
Snake, Mr. BROMLEY, Sir Harry, (*with a Song*) Mr. GIBBON.
Careless, Mr. VINING, Rowley, Mr. POWELL,
Lady Teazle, Miss GRIMANI, (2nd time)
Ms. Candour, Mrs. ORGER, Lady Sneerwell, Mrs. HARLOWE,
Maria, Miss SMITHSON, Maid, Miss PHILLIPS,

After which, will be produced, (for the 5th time) a New Eastern Tale of Enchantment, called

Almoran & Hamet.

Zadoc, the Evil Genius and possessor of the Necromantic Ring
Mr. THOMPSON,

Almoran & Hamet.	Joint Heirs to the Throne of Persia	Mr. COOPER, Mr. PENLEY,

Omar, (*First Minister of State*) Mr. POWELL,

Caled, Osmyn,	(Officers of the Royal Household)	Mr. BARNARD, Mr. BROMLEY,

Ismael, (*a Janissary*) Mr. HARLEY, Mustapha, Mr. G. SMITH,
Janissaries Guards, Attendants, Banner-Bearers, &c. &c,
Messrs. Gibbon, Randall, Sheriff, Read, Smith, Turnour, Goodman, &c
Almeida, (the Circassian) Miss COPELAND,
Zandai, (her Attendant) Miss POVEY, Azael, Miss PHILLIPS.

Succession of Scenery.

The FOREST OF SORCERY, which is transformed to
A NECROMANTIC TEMPLE,
The MAGIC VISION, and FORBIDDEN DRAUGHT.
A Hall in the Palace of Ispahan.

The Royal Haram, in which will be introduced an Eastern Emblematical Ballet, by Miss Tree, Mesdms. Smith, Valancy, Best, Margerum, Hill, Webster, Willmott, Phillips, Cooper, Best, Tokely, &c.

A STREET IN ISPAHAN.

The Interior of the Mosque, with Grand Bridal Procession,
The Marriage Ceremony, suspended by the Sorcery of Zadoc. The Suburbs of the City. The Seraglio Gardens, by Moonlight.
The Palace of Almoran. The Outer Court of Prince Hamet's Prison. The Dungeon of the Condemned. The Sultan Almoran's Anti Chamber.

A Grand Square and Triumphal Arch in Ispahan.

Theatre Royal, Covent Garden.

This Evening will be performed the Comedy of The

Clandestine Marriage.

Lord Ogleby, W. FARREN, Sir John Melville, Mr. ABBOTT,
Canton, Mr. FARLEY, Brush, Mr. JONES.
Sterling, Mr. FAWCETT, Lovewell, Mr. CONNOR,
Mrs. Heidelberg, Mrs. DAVENPORT, Miss Sterling, Mrs. GIBBS,
Fanny, Miss FOOTE.

After which, will be produced (5th time) a New Grand Asiatic Melo-Dramatic Romance, called

Cherry & Fair Star;

Or, The Children of Cyprus.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Zaib and Norab, Messrs. Heath and Smith.
Nobles, Messrs. Austin, O'Bryan, Collet, Grant, Sutton, and Vedy.
Soldiers, Messrs. Crumpton, George, Montague, G. Pyne, &c.
Fair Star, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bedens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twandey, Vedy, &c.

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The Isle of Tenedos, Hassanbad's Villa, and Grounds on the Island
ENCHANTED WOOD, and FAIRY VISION.
Hassanbad's House. Picturesque Wood, and Waterfalls. The Port of Cyprus, and the Arrival of a splendid Grecian Galley into the Harbour.
THE BOWER OF ILLUSION,
In which every object is multiplied, and every part of the Scenery augmented interminably. A general View of the Island of Cyprus.
And the Ancient City of Famagusta,
The Etruscan Villa, and Grounds surrounding it. A Grecian Chamber.
An Apartment in the Villa. The Valley of the City by Moonlight.
THE BURNING FOREST
Which surrounds the Enchanted BASIN of DANCING WATERS.
The Terrific Peak on Mount Caucasus.
THE PALACE OF THE EMPEROR CYPRUS.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 128. Saturday, April 13, 1822. Price 1d.

DRURY LANE.

The School for Scandal, was repeated, last night, to an elegant audience. We have only to confirm our recent remarks on the highly attractive manner in which it was performed. Miss Grimani is certainly a considerable acquisition to this Stage. Some of the newspaper critics have deemed her better calculated for Tragedy than Comedy, and found their opinion on the superior manner in which she, in the screen-scene, reproves Joseph, and represents her own humbled feelings. We think it very possible that this lady has versatile talents, but her Comedy is so pleasing we do not particularly desire to see her quit that line; and we would recommend, for her own sake, that, unless her judicious friends and advisers are *decidedly* in favor of her tragic powers, they should not prompt her to depart from Comedy, wherein her success is fully established.

Mr. Kean is engaged for a fixed number of nights by Mr. Harris, for his Dublin Theatre. He proceeds there when his services at Drury Lane shall close for the season.

An estimate has been made of the cost of *contracting* and *beautifying* Drury Lane Theatre during the recess: it is said, it amounts to £3500.

COVENT GARDEN.

A very brilliant audience was attracted here, last night, by *The Clandestine Marriage*. *Lord Ogleby* by Mr. W. Farren. This is one of the best, if not the very best of the performances of this excellent actor. He looks the character to the very life; and throws into it just as much of the ridiculous as might be naturally exhibited in the tottering ruins of amorous nobility. The decrepid puppyism—the mockery of supposed passion—the old-school air, Mr. Farren represents in the most perfect and amusing manner.

Miss Dance is acting at Bath for a few nights.

"*Hotspur*" is informed that his letters to the publisher amount to a *fraud*; and that they shall be attended to in a manner he will little relish, if he repeats his deception.

Published by C. Harris, 25, Bow Street, by whom orders and communications are received; and sold by Chappell and Son, Royal Exchange.

Theatre Royal, Covent Garden.

This Evening will be performed the Musical Drama of

HENRI QUATRE.

Henri, Mr. MACREADY,
General D'Aumont, Mr. FAWCETT, Sully, Mr. EGERTON,
Eugene de Biron, Mr. ABBOTT, Crillon, Mr. HUNT,
Frederick St. Leon, Mr. DURUSET,
O'Donnel, Mr. CONNOR, Moustache, Mr. EMERY,
Jocrisse, Mr. LISTON, Piaccau, Mr. BLANCHARD,
Gervais, Mr. COMER, Germain, Mr. CLAREMONT,
Florence St. Leon, Miss HALLANDE,
Clotilda, Miss BEAUMONT, Louison, Miss M. TREE.

After which, will be produced (6th time) a New Grand Asiatic Melo-Dramatic Romance, called

Cherry & Fair Star;

Or, The Children of Cyprus.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI.
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Zaib and Norab, Messrs. Heath and Smith.
Nobles, Messrs. Austin, O'Bryan, Collet, Grant, Sutton, and Vedy
Soldiers, Messrs. Crumpton, George, Montague, G. Pyne, &c.
Fair Star, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

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Hassanbad's House. Picturesque Wood, and Waterfalls. The Port of Cyprus, and the Arrival of a splendid Grecian Galley into the Harbour

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In which every object is multiplied, and every part of the Scenery augmented interminably. A general View of the Island of Cyprus.

THE BURNING FOREST

Which surrounds the Enchanted BASIN of DANCING WATERS

The Terrific Peak on Mount Caucasus.

THE PALACE OF THE EMPEROR CYPRUS

Theatre Royal, Drury Lane,

This Evening will be performed the Comedy of

WILD OATS;

Or, The Strolling Gentleman.

Sir George Thunder, Mr. GATTIE,
Rover, Mr. ELLISTON,
Harry Thunder, Mr. BARNARD,
John Dory, Mr. LOVEDAY.
Ephraim Smooth, Mr. MUNDEN,
Banks, Mr. POWELL, Lamp, Mr. HUGHES,
Farmer Gammon, Mr. MEREDITH,
Trap, Mr. VINING, Sim, Mr. KNIGHT,
Muz, Mr. HOWELL, Twitch, Mr. SMITH,
Landlord, Mr. G. Smith, Zachariah, Mr. Turnour,
Waiter, Mr. Willmott, Obadiah, Miss C. Carr.
Ruffiians, Messrs. Webster, Read, Randall.

Amelia, Mrs. KNIGHT, Jane, Mrs. ORGER.
Lady Amaranth, Mrs. W. WEST,

To which will be added,

Giovanni in London.

Don Giovanni, Madame VESTRIS,
Leporello, Mr. HARLEY. Mr. Florentine Finickin Mr. BARNARD.
Mr. Deputy English, Mr. GATTIE. Pluto, Mr. MEREDITH,
Mercury Mr. HOWELL, Charon Mr. SMITH,
Firedrake, Mr. RANDALL, Drainemdry, Mr. WILLMOTT,
Porous, Mr. W. H. WILLIAMS. Simpkins, Mr TURNOUR,
Popinjay, Mr. VINING Shirk, Mr. HUGHES. Nokes, Mr. SMITH

Proserpine, Miss COOPER. Mrs. Leporello, Miss CUBITT,
Miss Constantia Quixotte, Miss POVEY, Mrs, English, Mrs. ORGER
Mrs. Drainemdry, Mrs. HARLOWE, Mrs. Porous. Miss PHILLIPS.
Mrs Simpkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLAND,
Succubus, Miss VALANCY, Tartarus, Mrs. BEST,

A PAS SEUL by Miss. TREE.

On Monday, *The Suspicious Husband*, *Ranger*, Mr. ELLISTON.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures,
on Character, Manners, and Peculiarities,
WITH ENTIRELY NEW ENTERTAINMENTS,
Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter*—" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face: Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

Song—" *SCHOOL ORATORS.*"

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" *MARKET DAY.*"

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" *An IRISH RUBBER at WHIST.*"

Part II.---Dublin Company---George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms*—

Song---" *Volunteer Field-Day and Shew-Fight.*"

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" *CROOSKEEN LAWN.*"

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit ..Interview with Tate Wilkinson, Esq the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats—Johnny Winter...

" *A Tailor's Measure of Shakespear.*"

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Song---" *London Green Rooms.*

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters:

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enongh.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8.

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice"

No. 129. Monday, April 15, 1822. Price 1d.

COVENT GARDEN.

THE attraction of Saturday night's performances was great, the House was very full. We do not mean to say, that *Henri Quatre*, is worthy of the honor of having crowded audiences, for, in truth, it is only fit to be an after-piece, and might with great convenience to common-sense and good taste, be represented in two Acts, shorn of its drivelling scenes, and left to its mock-historic, and slender humour, but we think a piece wherein there are a few opportunities for Mr. MACREADY to shew his acting, where Mr. LISTON can have latitude for his grotesque style, and Miss M. TREE and Miss HALLANDE can warble, must have some power of drawing together those who are not very fastidious about the sterling qualities of their entertainments. Then, there was *Cherry and Fair Star*—who could resist going to see such a pretty *collection of pictures?* If the story is not exactly worthy of being dramatised for grown-up persons, still there are enough babies in this metropolis to delight in a fairy tale; and when we consider how charmingly Mrs. VINING and Miss FOOTE personate the hero and heroine, really, we cannot wonder at their having many admirers. But with respect to the latter lady, we regret we cannot go to the length of commendation that silly Sunday paper, "JOHN BULL," does. In yesterday's number that "HUMBUG" Gazette, idolizes Miss FOOTE in terms that must make her feel a little suspicious the object is to ridicule her.

After speaking of *Cherry and Fair Star*, it says:

"But all that ART has done, magnificent as are the decorations, and gorgeous as are the dresses, sinks before that master-piece of NATURE, the heroine, Miss FOOTE: she seems like a divinity just lighted on the earth. There certainly never beamed a more perfect FAIR STAR than this enchanting girl; nor did we ever see her look more beautiful than in this particular character." !!!

DRURY LANE.

Wild Oats and *Giovanni in London* were the entertainments here on Saturday evening—*Rover* by Mr. ELLISTON. He plays this part with great animation, and keeps the house in very good humour. Mr. MUNDEN's *Ephraim Smooth*, is a very sleek, quaint, backsliding, performance. *John Dory* was excellently done by Mr. LOVEDAY, who is always successful in rough, blunt, characters.

We were glad to see Mrs. W. WEST again in *Lady Amaranth*. Her sweet, lady-like manner, renders this character very engaging.

Theatre Royal, Covent Garden.

This Evening will be acted the Tragedy of

MACBETH.

Duncan, Mr. CHAPMAN, Malcolm, Mr. CONNOR,
Donaldbain, Mr. PARSLOE, Banquo, Mr. EGERTON,
Macbeth, Mr. YOUNG, Macduff, Mr. ABBOTT,
Hecate, Mr. TAYLOR, First Witch, Mr. BLANCHARD,
Second Witch, Mr. FARLEY, Third Witch, Mr. MEADOWS,
Fleance, Master C. Parsloe, Lenox, Mr. Jefferies, Rosse, Mr. Comer,
Seyton, Mr. Cleremont, Physician, Mr. Mears.
Lady Macbeth, Mrs. FAUCIT, Gentlewoman, Mrs. CONNOR.

After which, will be produced (7th time) a New Grand Asiatic Melo-Dramatic Romance, called

Cherry & Fair Star;

Or, The Children of Cyprus.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI.
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Zaib and Norab, Messrs. Heath and Smith.
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Theatre Royal, Drury Lane,

This Evening will be performed the Comedy of

Suspicious Husband.

Mr. Strictland. Mr. POPE, Frankly, Mr. COOPER,
Bellamy, Mr. BARNARD, Ranger, Mr. ELLISTON,
Jack Meggot, Mr. PENLEY, Tester, Mr. KNIGHT,
Buckle, Mr. Vining. Simon, Mr. Willmott, William, Mr. Webster,
Harry, Mr. Sheriff, John Mr. Turnour.
Clarinda, Mrs. GLOVER, *(her first appearance this season.)*
Mrs. Strictland, Mrs. ORGER,
Jacintha, Mrs. WEST, Lucetta, Miss COPELAND.
Milliner, Miss Edwards. Landlady, Mrs. Margerum. Maid, Miss Philips

---

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Omar, *(First Minister of State)* Mr. POWELL,

Caled, Osmyn, | (Officers of the Royal Household) | Mr. BARNARD, Mr. BROMLEY,

Ismael, *(a Janissary)* Mr. HARLEY, Mustapha, Mr. G. SMITH,
Janissaries Guards, Attendants, Banner-Bearers, &c. &c,
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Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

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GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
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MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

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THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 130. Tuesday, April 16, 1822. Price 1d.

COVENT GARDEN.

The Tragedy of *Macbeth*, was performed, last night, to a most elegant and numerous audience. Mr. Young represented *Macbeth*. Whatever this gentleman undertakes, he throws into it much vigour and discrimination: his elocution is excellent: his taste correct. He often makes striking points in action, and elicits beauties of expression, that have the happiest effect. But with all his powers for forming a great actor, there, still, is an occasioual want of something to render his performance what it ought to be. He too frequently gives instances of passion-less acting; where the *soul* of the character is absent, and nothing is present but the machinery of the figure moved on established principles. We will allow him to have great merit in the two chief scenes of this play; namely, that where the murder of Duncan is effected, and that of the banquet. In the former, Mr. Young, certainly, displayed the very highest excellence of his art:—in the soliloquy on the visionary dagger, he gave the picture of an imagination infected with the dread design he was about to put in execution, with appalling truth; and ably marked the sinking horror that benumbed his faculties after the perpetration of the horrid deed. The Banquet-scene was certainly his best effort: here his attitudes were admirable, his expression in perfect union with his action, and the whole presenting the truest resemblance of a murderer's dismay before the shadow of his victim, that the fancy could form. He was loudly applauded, throughout, and at his fall.

Mrs. Faucit played *Lady Macbeth*. This, we presume, was a work of necessity, for if it was one of a desired nature on the part of the lady, never did the ambition of eminent distinction more absurdly prompt to a weak attempt. Mrs. Faucit is a melo-dramatic actress; that is to say, she is competent to give the vulgar outline of tragic effect, but the delicate filling-up is far—far beyond her powers. In a *young person*, whose genius may not have fully expanded itself, we like to see attempts to rise; but when one whose age, moderate talents, and fixed habits, have long settled the proper limits of her efforts, we rather feel disgust at the endeavour to bound from the tract nature has pointed out. Mrs. Faucit, kept within her proper sphere, may have admirers, over whom she may extend the in-

fluence of such attractions as she possesses, for some time to come, but let her not aim at a reputation quite out of her reach. Her performance of Lady Macbeth was very unequal; and often quite out of keeping with the character.

Mr. ABBOTT is a very miserable *Macduff;* he totally failed to make any impression by his faint woe on learning the death of his little ones—if they had been so many blind pups he could not have shewn less marks of feeling.

DRURY LANE.

Dr. HOADLEY's entertaining Comedy of *The Suspicious Husband*, was performed here, last night. Miss GRIMANI was, at first, announced to play *Clarinda*, but yesterday's Play-bills shewed that Mrs. GLOVER was to take the part. We were rather surprised at this change: for we understood the former lady's *health* was not the cause. We believe the matter stands thus. Mr. ELLISTON having had a very favorable report of Miss G's acting, engaged her *without seeing her;* but after her performance of *Lady Teazle*, he felt inclined to change his opinion, and so interdicts her further performance. If this is true, it is another painful instance of that fatal vacillation which is ruining this concern. Certainly, Miss G is an actress of very considerable talents, but the report of her personal appearance could not have been so decidedly favorable as to warrant a blind engagement. Mrs. Glover is a very clever actress, but *her* person is quite unfit for the representation of such characters as *Clarinda;* and the public, who look for youth as well as beauty and talent in parts of that description, can only feel disgust at the absence of any of those requisites to a full enjoyment of the winning vivacity intended for them by the author. Then, there is Mr. POPE; whose fault is that of Time; can a man bordering on seventy represent with effect the part of a husband supposed to be on pretty equal terms of age with his wife, and yet who is suspicious of her deviating! These are no trifles in the scale of amusement, and are not likely to out weigh previously existing prejudices.

Mr. ELLISTON acted *Ranger* with considerable effect, yet we do not think he was in tip-top spirits. Mr. COOPER was a *heavy* lover for so *light* a Clarinda.

There was a very thin House; and in such cases a great damp is thrown on the exertions of the performers, which on this occasion was very observable.

The Title and Index of the Third Volume is ready for delivery.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.

Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange.

Theatre Royal, Covent Garden.

This Evening will be performed, The

Two Pages of Frederick the Great.

The Principal Characters by Mr. Farren, Mrs. Chatterley, Miss Foote Mr. Fawcett, Mrs. Faucit, Miss Love, Mr. Gibbs, and Mrs. Vining

After which in two acts

The Beggars' Opera.

Capt. Macheath, Miss HALLANDE. Peachum, Mr. BLANCHARD Lockit, Mr. EMERY, Filch, Mr. MEADOWS, Lucy, Mrs. LISTON, Polly, Miss STEPHENS, Mrs. Peachum, Mrs. DAVENPORT.

After which, will be produced (8th time) a New Grand Asiatic Melo-Dramatic Romance, called

Cherry & Fair Star;

Or, The Children of Cyprus.

Cherry, Mrs. VINING,
Sanguinbeck. (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Zaib and Norab, Messrs. Heath and Smith.
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Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

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THE AVIS GROVE, OR FAIRY ABODE.

The Isle of Tenedos, Hassanbad's Villa, and Grounds on the Island

ENCHANTED WOOD, and FAIRY VISION.

Hassanbad's House. Picturesque Wood, and Waterfalls. The Port of Cyprus, and the Arrival of a splendid Grecian Galley into the Harbour

THE BOWER OF ILLUSION.

In which every object is multiplied, and every part of the Scenery augmented interminably. A general View of the Island of Cyprus.

THE BURNING FOREST

Which surrounds the Enchanted BASIN of DANCING WATERS.

The Terrific Peak on Mount Caucasus.

THE PALACE OF THE EMPEROR CYPRUS.

Theatre Royal, Drury Lane,

This Evening will be performed the Comedy of The

The Poor Gentleman.

Sir Charles Cropland, Mr. BARNARD. Fredrick, Mr. COOPER,
Lieutenant Worthington, Mr. POWELL. Warner, Mr. WILLMOTT,
Farmer Harrowby, Mr. MEREDITH, Stephen Harrowby, Mr. KNIGHT,
Humphrey Dobbins Mr. GATTIE, Sir Robert Bramble, Mr. MUNDEN,
Ollapod, Mr. HARLEY, Corporal Foss, Mr. WATKINSON,
Emily Worthington, Mrs. W. WEST,
Hon. Miss Lucretia Mac Tab, Mrs. HARLOWE,
Dame Harrowby, Mrs. Margerum, Mary, Miss Phillips.

After which, will be produced, (for the 6th time) a New Eastern Tale of Enchantment, called

Almoran & Hamet.

Zadoc, the Evil Genius and possessor of the Necromantic Ring Mr. THOMPSON,

Almoran & Hamet. } Joint Heirs to the Throne of Persia { Mr. COOPER, Mr. PENLEY,

Omar, *(First Minister of State)* Mr. POWELL.

Caled, Osmyn. | (Officers of the Royal Household) | Mr. BARNARD, Mr. BROMLEY,

Ismael, *(a Janissary)* Mr. HARLEY, Mustapha, Mr. G. SMITH,

Janissaries Guards, Attendants, Banner-Bearers, &c. &c,

Messrs. Gibbon, Randall, Sheriff, Read, Smith, Turnour, Goodman, &c

Almeida, (the Circassian) Miss COPELAND,

Zandai, (her Attendant) Miss POVEY, Azael, Miss PHILLIPS

Succession of Scenery.

The FOREST OF SORCERY, which is transformed to

A NECROMANTIC TEMPLE,

The MAGIC VISION, and FORBIDDEN DRAUGHT.

A Hall in the Palace of Ispahan.

The Royal Haram, in which will be introduced an Eastern Emblematical Ballet, by Miss Tree, Mesdms. Smith, Valancy, Best, Margerum, Hill, Webster, Willmott, Phillips, Cooper, Best, Tokely, &c.

A STREET IN ISPAHAN.

The Interior of the Mosque, with Grand Bridal Procession, The Marriage Ceremony, suspended by the Sorcery of Zadoc. The Suburbs of the City. The Seraglio Gardens, by Moonlight. The Palace of Almoran. The Outer Court of Prince Hamet's Prison. The Dungeon of the Condemned. The Sultan Almoran's Anti Chamber.

A Grand Square and Triumphal Arch in Ispahan.

Ollapod, Mr. HARLEY, Corporal Foss, Mr. WATKINSON,

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 131. Wednesday, April 17, 1822. Price 1d.

COVENT GARDEN AND DRURY LANE.

It is utterly *disgraceful* to the public, that this Theatre should be neglected on occasions when it acts plays more worthy of being attended than such as are represented at the other house on the same evening. This was the case, last night; whilst *Covent Garden* was crowded to see the Farce of *The Two Pages of Frederick the Great, The Beggars' Opera*, cut down to two Acts, and the Fairy Tale of *Cherry and Fair Star*, *Drury* was almost deserted, although Colman's most delightful Comedy of *The Poor Gentleman*, was performed, and in a manner that has rarely been equalled! So much for *public taste*:—It is, we repeat, a perfect disgrace to the town, to see it give a *childish* preference to light, heartless, glittering, unimproving performances, instead of seeking the enjoyment to be derived from a play full of genuine natural humour, and noble unaffected sentiment.

Our readers will not suspect *us* of any partiality—we have given too many proofs of an entire disregard for every thing but the welfare of the British Stage; and we may therefore be credited for entertaining an anxious desire to see the establishments of *both* our national Theatres *equally* supported when they *equally* merit the public favor. This is not a question about the general conduct or interests of their Managers, but it is a question whether the public are to abandon all steady countenance of the ennobling branches of the Drama, by flying from it to encourage the efforts of Scene-painters and machinists. We, declare that, last night, the performance of *The Poor Gentleman* was so excellent in all parts, that we never more fully enjoyed the rational, feeling, outre, and enlivening spirit with which it is fraught throughout.

The character of *Sir Robert Bramble* entered into the very soul of Mr. Munden, and he acted it with a corresponding testy humour, and unscrewed feeling, to the marked delight of the whole audience. He was excellently supported by Mr. Gattie, and Mr. Cooper, as old *Humphrey*, and *Frederick*; and Mr Harley as *Ollapod*, and Mr. Knight as *Stephen* were highly comical; and Mr. Powell was very impressive as the Poor Gentleman, *Lieutenant Worthington*.

Mr. Watkinson, who performed some time ago at the Haymarket Theatre, appeared at Drury for the first time as *Corporal Foss*. He is a very judicious actor, and is, therefore, a great acquisition to the house.

Of Mrs. W. West we must speak with peculiar pleasure; for her sweet delineation of the affectionate *Emily* came home to every heart. Mrs. Harlowe's *Miss Mac Tab*, was very amusing; and indeed every other character in the piece was well performed. No audience was ever more continuously delighted from the beginning to the end, and we had nothing to regret, but that *The Poor Gentleman* had not more friends to visit and reward his merits.

ENGLISH OPERA HOUSE.

Mr. Mathews continues to have as many visitors at Home as his House can conveniently hold.

On Friday next, Mr. Incledon takes a Benefit. Many of the comic and vocal stars of both Drury Lane and Covent Garden Theatre, &c. &c. have kindly come forward on this occasion to shine on behalf of a beclouded brother.

ADELPHI THEATRE.

We went to see, or rather hear Mons. Alexandre, the Ventriloquist, the other evening, and were extremely well pleased with him. His powers of Ventriloquism are of the very highest order, and, in some instances, his performances are truly astonishing. The *Characters* which he introduces have nothing very new or striking about them; but he contrives to put them into some very entertaining situations, and makes them utter a good many smart, though now and then, rather old jokes. Altogether, the dramatic part of the entertainment, which, although not the best, is pleasant and well-managed. The scene at the Tooth Drawer's is too long, and a little curtailment would be of service throughout. His most original and extraordinary efforts, without doubt, are his imitations of animals, dogs barking, cats mewing, and a child crying, are admirable, and then his plaining, sawing, and tuning the guitar, together with frying eggs, and other things, are so good that they shuld be witnessed by every one who has a couple of hours to spare for such enjoyments.

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Theatre Royal, Covent Garden.

This Evening will be acted Sheridan's Comedy of

THE RIVALS.

Sir Anthony Absolute, Mr. W. FARREN,
Sir Lucius O'Trigger, Mr. CONNOR, Faulkland, Mr. YOUNG,
Capt. Absolute, Mr. JONES, Acres, Mr. LISTON,
Fag, Mr. FARLEY, David, Mr. EMERY,
Mrs. Malaprop, Mrs. DAVENPORT, Lucy, Miss GREEN,
Lydia Languish, Miss FOOTE, Jenny, Miss SHAW,
Julia, Mrs. DAVISON.

After which, will be produced (9th time) a New Grand Asiatic Melo-Dramatic Romance, called

Cherry & Fair Star;

Or, The Children of Cyprus.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Zaib and Norab, Messrs. Heath and Smith.
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THE BURNING FOREST
Which surrounds the Enchanted BASIN of DANCING WATERS.
The Terrific Peak on Mount Caucasus.
THE PALACE OF THE EMPEROR CYPRUS.

To-morrow, the Opera of Rob Roy Macgregor.

Theatre Royal, Drury Lane,

This Evening will be performed the Comedy of THE

Provok'd Husband;

Lord Townly, Mr. COOPER,
Manly, Mr. POWELL,
Sir Francis Wronghead, Mr. WATKINSON,
Squire Richard, Mr. KNIGHT,
John Moody, Mr. MUNDEN,
Poundage, Mr. MEREDITH, Constable, Mr. Read
Count Bassett, Mr. BARNARD,
William, Mr. TURNOUR, James, Mr. WEBSTER.
Mrs. Motherly, Mrs. MARGERUM,
Lady Wronghead, Mrs. HARLOWE,
Lady Townly, Mrs. W. WEST,
Miss Jenny, Mrs. ORGER, Trusty, Mrs. BARNARD,
Lady Grace, Miss GRIMANI,
Myrtilla, Miss PHILLIPS,

To conclude with the Musical Entertainment of

Paul and Virginia.

Paul, Madame VESTRIS,
Alambra, Miss COPELAND, Sebastian Mr. HUGHES,
Dominique, Mr. KNIGHT,
Captain Tropic, Mr. GATTIE,
Don Antonio Mr. GIBBON, Diego, Mr. WILMOTT
Virginia, Miss POVEY, Mary, Mrs. BLAND.
Jacintha, Miss CUBITT,
In which she will introduce the Song of the Mocking Bird.
In Act II. a Dance by Miss TREE.

To-morrow, The Road to Ruin.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 132. Thursday, April 18, 1822. Price 1d.

COVENT GARDEN.

THE *Rivals and Cherry and Fair Star*, drew an elegant and most numerous audience here, last night. The Comedy was supported by the principal comic strength of the company, and had the powerful addition of Mr. YOUNG as *Faulkland*, in which character he exhibited the doubtings and misgivings of the self-plagued lover, in a distinct and chaste style. Mr. W. FARREN's *Sir Anthony Absolute*, is an admirable piece of acting. It differs from Mr. MUNDEN's manner of representing it in this point: the former has more of the air of the old man of fashion, whilst the latter possesses more of the natural warmth of an impatient resolved temper, mixed with the glow of fatherly affection. *Captain Absolute* was genteely represented by Mr. JONES: and *Sir Lucius O'Trigger*, had a very respectable supporter in Mr. CONNOR, who is the only gentleman now on this Stage that can be so bold as to undertake the character. He swings about a little too much as if he had been elevated from the *Corps de Ballet*, but taking his acting altogether it was by no means contemptible. *Bob Acres* in Mr. LISTON's keeping every one knows is an irresistible piece of laughable Comedy. In the duel-scene he personated the melting of courage in a most dissolving manner; he was the very essence of pusillanimity, distilled by the fire stirred up by *Sir Lucius*; and seemed almost to drop liquid-like into the bowels of earth, in order to be hid from the casualities on its surface. Mrs. DAVISON represented *Julia* in a very feeling manner; and Miss FOOTE as *Lydia Languish* entered fully into the spirit of the fair romancer. The whole Comedy went off with unusual spirit and applause.

DRURY LANE.

THE Comedy of *The Provoked Husband; or, A Journey to London*, was extremely well performed here last night to a very thin audience.

Lord Townly was filled by Mr. COOPER with much impressiveness and feeling: and Mrs. W. WEST really surprised us by the excellence of her acting in the giddy *Lady Townly*. Miss GRIMANI's *Lady Grace* was not sufficiently marked with *sentiment*; she too often smiled when she should have been pensive at the follies of her sister in-law. *Miss Jenny* was done in true hoydenish style by Mrs. ORGER; and Mr. KNIGHT never drew more laughter than by his *Squire Richard*. Mr. MUNDEN was not a little condescending to take such a part as *John Moody*.

Theatre Royal, Drury Lane,

This Evening will be performed the Comedy of

The Road to Ruin.

Henry Dornton, Mr. COOPER,
Milford, Mr. BARNARD, Sulky, Mr. GATTIE,
Goldfinch, Mr. HARLEY,
Silky, Mr. KNIGHT, Jacob, Mr. HUGHES,
Old Dornton, Mr. MUNDEN,
Hosier, Mr. MEREDITH, Ralph, Mr. READ,
Mr. Smith, Mr. VINING,
Thomas, Mr. WEBSTER, Waiter, Mr. RANDALL,
Tennis-marker, Mr. WILLMOTT,
Postillion, Mr. SEYMOUR, Furrier, Mr. ISAACS,
Tradesmen, Messrs. Turnour, Willson, Jones.

Widow Warren, Mrs. HARLOWE,
Sophia, Miss COPELAND,
Jenny, Mrs. ORGER, Mrs. Ledger, Mrs. MARGERUM,
Milliner, Miss Phillips, Mantua-maker, Miss Edwards.

To which will be added,

Giovanni in London.

Don Giovanni, Madame VESTRIS,
Leporello, Mr. HARLEY, Mr. Florentine Finickin Mr. BARNARD,
Mr. Deputy English, Mr. GATTIE, Pluto, Mr. MEREDITH,
Mercury, Mr. HOWELL, Charon, Mr. SMITH,
Firedrake, Mr. RANDALL, Drainemdry, Mr. WILLMOTT,
Porous, Mr. W. H. WILLIAMS, Simpkins, Mr. TURNOUR,
Popinjay, Mr. VINING, Shirk, Mr. HUGHES, Nokes, Mr. SMITH,
Proserpine, Miss COOPER, Mrs. Leporello, Miss CUBITT,
Miss Constantia Quixotte, Miss POVEY, Mrs. English, Mrs. ORGER,
Mrs. Drainemdry, Mrs. HARLOWE, Mrs. Porous, Miss PHILLIPS,
Mrs Simpkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLAND,
Succubus, Miss VALANCY, Tartarus, Mrs. BEST,

A PAS SEUL by Miss TREE.

To-morrow, Secrets Worth Knowing.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

Rob Roy Macgregor.

Sir Frederick Vernon, Mr. EGERTON, Owen, Mr. BLANCHARD,
Rashleigh Osbaldistone, Mr. ABBOTT, Dougal, Mr. EMERY,
Francis Osbaldistone, Mr. DURUSET, Macstuart, Mr. KING,
Capt. Thornton, Mr. CONNOR, Major Galbraith, Mr. TAYLOR,
Rob Roy Macgregor Camphell, Mr. MACREADY,
Baille Nichol Jarvie Mr. LISTON.
Diana Vernon, Miss STEPHENS, Mattie, Mrs. STERLING,
Helen Macgregor, Mrs. FAUCIT.
Katty, Mrs. BISHOP, Jane, Mrs. CONNOR,

After which, a New Grand Melo-Dramatic Romance, called

Cherry & Fair Star;

Or, The Children of Cyprus.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Noured'din, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
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The Terrific Peak on Mount Caucasus.

THE PALACE OF THE EMPEROR CYPRUS.

To-morrow, The School for Scandal.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures,
on Character, Manners, and Peculiarities,
WITH ENTIRELY NEW ENTERTAINMENTS,
Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face : Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

Song—" SCHOOL ORATORS."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb---

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms*—

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats—Johnny Winter...

" A Tailor's Measure of Shakespear."

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Song---" London Green Rooms.

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters :

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr. MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8.

E. Thomas, Printer, Denmark Court, Strand.

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No. 133. Friday, April 19, 1822. Price 1d.

COVENT GARDEN.

Rob Roy, was performed, last night, in its usual manner. It is a drama that depends, like the original from whence it is taken, on the pourtraying of certain *characters*, rather than on any interest in the story. It might have been made more of, if the author had been courageous enough to have deviated further from the novel, and have cast the whole in a form that would have produced a more continuous interesting effect. There is an obvious fault in all the pieces adapted to the Stage from the *Scotch Novels*, as they are called; namely, that they are constructed in a manner that requires a previous acquaintance with the source they are drawn from, in order fully to comprehend them, and enter into their spirit. These *manufactured* articles are, perhaps, profitable speculations to a Theatre like this, that can command the important aids of excellent musical talent and scenic skill; to which being appended some declamatory opportunities for a MACREADY, and some quaintnesses for a LISTON, a semblance of merit is created with the little-judging multitude, that begets something like popularity. The mind is pleased through their means, more by the happy remembrances and associations of ideas, occasioned by a romantic scene, or a plaintive national air, than by the solidity of their sentiment, or the peculiarity of their humor. The House was very well attended.

To-morrow, the musical drama of *The Slave*. On Monday, will be revived Shakspeare's Tragedy of *Julius Cæsar*. On Tuesday, Shakspeare's *Comedy of Errors*, with music by Bishop, and on Wednesday, Sheridan's Comedy of *The Rivals*.

We understand a new Musical Play is in rehearsal, and will soon be produced.

DRURY LANE.

COMEDY is so excellently performed here, that it is astonishing it does not meet with more patrons. It is painful to see the best exertions throwu away on an indifferent public. Why this House should not meet its due share of support on occasions when its representations ought to be considered equally attractive with those of the sister establishment, it is impossible to say, unless we were to suppose that it has, from a common caprice in the *beau monde*, become unfashionable, because in the present season it may have acted a greater number of genuine tragic and comic pieces than Covent Garden. On referring to our *Indexes*, we find, that from the date of the opening of the latter Theatre, down to the last acting night before the Easter holidays, the two Houses have performed plays 134 nights, which period has been thus employed:—

DRURY LANE, *has acted.*		COVENT GARDEN, *has acted:*	
Tragedy - - -	44 times.	Tragedy - - - -	13 times.
Comedy - - -	31 do.	Comedy, and do. with Music and Spectacle	43 do.
Opera, and Musical Dramas - - -	17 do.	Opera, and Musical Dramas, with Spectacle - - - -	78 do.
Farcical 1st. pieces	18 do.		
Melo-drama 1st ps.	24 do.		

It may in some measure be gathered from this statement which Theatre has best maintained the character of the British Stage.

The Road to Ruin was acted last night with admirable effect. The *cast* was the same as on most of the former occasions, with the exceptions of Mr. COOPER as *Harry Dornton*, instead of Mr. ELLISTON, and Miss COPELAND as *Sophia*.—Each performed in a manner highly creditable, although a little more natural vivacity in the former would be desirable.

The House was *thinly* attended.

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This Evening will be acted Sheridan's Comedy of

The School for Scandal.

Sir Peter Teazle, Mr. W. FARREN,
Sir Oliver Surface, Mr. FAWCETT, Sir B. Backbite, Mr. LISTON,
Joseph Surface, Mr. YOUNG,
Crabtree, Mr. BLANCHARD, Careless, Mr. CONNOR,
Charles Surface, Mr. C. KEMBLE,
Rowley, Mr. CHAPMAN, Moses, Mr. YATES, Trip, Mr. COMER.
Lady Teazle, Mrs. DAVISON,
Mrs. Candour, Mrs. GIBBS, Maria, Miss FOOTE.
Lady Sneerwell, Mrs. CONNOR,
In act III. a Song by Mr. TAYLOR.

After which, a New Grand Melo-Dramatic Romance, called

Cherry & Fair Star;

Or, The Children of Cyprus.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
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Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
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Hassanbad's House. Picturesque Wood, and Waterfalls. The Port of Cyprus, and the Arrival of a splendid Grecian Galley into the Harbour
THE BOWER OF ILLUSION.
In which every object is multiplied, and every part of the Scenery augmented interminably. A general View of the Island of Cyprus.
THE BURNING FOREST
Which surrounds the Enchanted BASIN of DANCING WATERS.
The Terrific Peak on Mount Caucasus.
THE PALACE OF THE EMPEROR CYPRUS.

Theatre Royal, Drury Lane.

This Evening will be performed the Comedy of

Secrets worth Knowing,

Or, The Way to get Money.

Rostrum, Mr. HARLEY,
April, Mr. MUNDEN, Egerton, Mr. COOPER,
Nicholas, Mr. KNIGHT,
Undermine, Mr. GATTIE,
Plethora, Mr. W. H. WILLIAMS,
Greville, Mr. THOMPSON,
Valet, Mr. VINING, Butler, Mr. TURNOUR,
Footman, Mr. RANDALL,
Cook, Mr. WEBSTER, Coachman, Mr. HOWELL.
Rose Sydney, Madame VESTRIS,
Mrs. Greville, Mrs. W. WEST, Sally, Mrs. ORGER.

To conclude with the Musical Entertainment of

Paul and Virginia.

Paul, Madame VESTRIS,
Alambra, Miss COPELAND, Sebastian Mr. HUGHES,
Dominique, Mr. KNIGHT,
Don Antonio, Mr. GIBBON, Diego, Mr. WILLMOTT
Captain Tropic, Mr. GATTIE,
Virginia, Miss POVEY, Mary, Mrs. BLAND,
Jacintha, Miss CUBITT,

In which she will introduce the Song of the Mocking Bird.

In Act II a Dance by Miss TREE.

To-morrow, Speed the Plough.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 134. Saturday, April 20, 1822. Price 1d.

COVENT GARDEN.

Last night, a most numerous audience were drawn hither, to see *The School for Scandal*, and *Cherry and Fair Star*. The Pit overflowed at an early hour, and the Boxes were most elegantly attended. The Comedy was admirably performed—the characters being filled as on its former representation here, with the exception of *Joseph Surface*, which was taken by Mr. Young in the place of Mr. Macready. The difference of style this change exhibited in acting the part, was very remarkable. The former gentleman plays it like a man of fashion, possessed of that hypocricy which cannot but be made prominent; whilst the latter acts it as if he had been educated under puritanical discipline. The dress of each accords with their respective conceptions: Mr. Young assumes a gay attire—Mr. Macready a plain dress, with his hair most methodistically combed across his forehead. Each renders the character very striking; but the question is, which of them comforms most to the intentions of the author. We are inclined to give it in favor of Mr. Young; for *Joseph* is represented as moving in fashionable circles, and it cannot be supposed he would have been admitted there with a conventicle air about him.

Charles was represented by Mr. C. Kemble, in his usual gentlemanly manner; and all the other characters, of which we have spoken before, were most ably personated. The audience seemed highly entertained.

DRURY LANE.

There was a more numerous assemblage here, last night, than we have lately seen; and we rejoice at any symptoms of old Drury being again adequately patronised. *Secrets worth Knowing*, and *Paul and Virginia*, were the performances.

In the former, Mr. Harley acted *Rostrum*, for the first time; a part which we some time ago stated to be better calculated for him than for Mr. Elliston who usually played it. Our opinion has been verified by his success in the good-hearted auctioneer, who caused much merriment and was greatly applauded. Mr. Munden as old *April*, Mr. Knight as *Old Nick*, and Mrs. Orger as *English Sally* were very amusing; and Madame Vestris as *Rose Sydney*, and Mrs W. West as *Mrs. Greville* were very interesting.

Paul and Virginia is a delightful Piece of its kind.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

THE SLAVE.

Governor of Surinam, Mr. BLANCHARD,
Capt. Malcolm, Mr. PYNE, Capt. Clifton, Mr. DURUSET,
Lindinburg, Mr. ABBOTT, Fogrum, Mr. LISTON,
Matthew Sharpset, Mr. JONES, Sam Sharpset, Mr. EMERY,
Gambia, the Slave, Mr. MACREADY,
Somerdyke, Mr. TAYLOR,
Mrs. Lindenburg, Mrs. STERLING, Stella Clifton, Miss LOVE
Miss Von Frump, Mrs. DAVENPORT,
Zerlinda, Miss STEPHENS.

After which, a New Grand Melo-Dramatic Romance, called

Cherry & Fair Star;

Or, The Children of Cyprus.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffer, Mr. CHAPMAN,
Noured'in, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Zaib and Norab, Messrs. Heath and Smith.
Nobles, Messrs. Austin, O'Bryan, Collet, Grant, Sutton, and Vedy
Soldiers, Messrs. Crumpton, George, Montague, G. Pyne, &c.
Fair Star, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

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Which surrounds the Enchanted BASIN of DANCING WATERS.

The Terrific Peak on Mount Caucasus.

THE PALACE OF THE EMPEROR CYPRUS.

Theatre Royal, Drury Lane,

This Evening will be performed the Comedy of

Speed the Plough.

Sir Phillip Blandford, Mr. POPE,
Sir Abel Handy, Mr. MUNDEN,
Bob Handy, Mr. PENLEY,
Farmer Ashfield, Mr. LOVEDAY,
Henry, Mr. COOPER,
Morrington, Mr. POWELL, John, Mr. WILMOTT,
Evergreen, Mr. MEREDITH,
Gerald, Mr. Thompson, Peter, Mr. Turnour,
Postillion, Mr. Webster, Thomas, Mr. Randall,
William, Mr. Sheriff, Robin, Mr. Hope,
Richard, Mr. Mathews, Ralph, Mr. Read.

Miss Blandford, Mrs. W. WEST,
Lady Handy, Mrs. ORGER,
Susan Ashfield, Miss SMITHSON,
Dame Ashfield, Mrs. HARLOWE,

After which, the Entertainment of

My Spouse and I.

Wilton, Mr. THOMPSON, Paddock, Mr. GATTIE,
Frisk, Mr. HARLEY,
Dick, Mr. G SMITH, Ned, Mr. BABNARD,
Scorem, Mr. Willmott, Pross, Mr. Hughes,
Lawyer's Clerk, Mr. Webster, Roger, Mr. Randall,
Countrymen, Messrs. Gibbon, D. Smith, &c.

Harriet, Miss COPELAND,
Dame Paddock, Mrs. HARLOWE,
Janet, Mrs. BLAND,

On Monday, Richard the Third.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* –" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face: Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

Song—" SCHOOL ORATORS."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms*—

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats—Johnny Winter...

" A Tailor's Measure of Shakespear."

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Song---" London Green Rooms.

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters:

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8.

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set-down aught in malice."

No. 135. Monday, April 22, 1822. Price 1d.

DRURY LANE.

On Saturday evening Morton's Comedy of *Speed the Plough*, and the Farce of *My Spouse and I*, were performed to the nearest approach to a literally empty house we have ever yet beheld within these walls, except during a rehearsal We most sincerely regretted such a deplorable sight; for it was impossible to laugh at the mock mirth on the stage, with the consciousness that the entertainment eked out for us was attended with a positive loss of at least £100, to the Manager, and a waste of whatever spirits the performers could bring with them under such gloomy circumstances. Really, we pitied Mr. Munden, who, as *Sir Abel Handy* could scarcely *manufacture* a smile. He often appeared lost to the business of the stage, and started at the *cue*, like a man called to in his sleep. It would be absurd to think of criticising the acting, for it must be supposed, that it could not but suffer from the impressions caused by the dreary prospect. Mr. Loveday, however, we may say, was a very boorish *Farmer Ashfield*, and very like some clod-hoppers we have seen in a state of nature.

This evening Mr. Kean resumes his labours in *Richard the Third*; and there cannot be a doubt of a numerous audience gracing the house on the occasion.

COVENT GARDEN.

Morton's musical *jumble*, called *The Slave*, effected, with the aid of the succeeding *Fairy Tale*, what his *Comedy* at the other house, aided by a laughable Farce, could not do—namely—assemble a numerous and elegant audience. The Pit overflowed at first price, and the Galleries were well filled, but the Boxes were rather thinly attended. Mr. Macready is quite at home in the part of *Gambia*, there being some room for his energetic and discriminating powers: without him the piece would be insignificant, although the author has drawn largely on *Southern's Oronoko* for a considerable part of his materials. Mr. Jones as *Matthew Sharpset*, and Mr. Emery as his brother of *York*, together with Mr. Liston's elegant *Fogrum*, and Mrs. Danenport, hottentot—venus-like *Miss Von Frump* kept the audience in a half-smile;—whilst Mr. Duruset as *Captain Clifton*, and Miss Stephens as *Zerlinda*, acted and sang very pleasingly.

Need we say that the great and little babies were quite delighted with *Cherry and Fair Star*? *Julius Cæsar* is performed to-night with a host of talent.

Theatre Royal, Drury Lane,

This Evening will be performed the Tragedy of

King Richard III.

King Henry, Mr. POPE,
Prince of Wales, Miss G. CARR,
Duke of York, Master R. CARR,
Duke of Glo'ster, Mr. KEAN,
Duke of Buckingham, Mr. PENLEY,
Duke of Norfolk, Mr. BROMLEY,
Earl of Richmond, Mr. COOPER,
Earl of Oxford, Mr. WEBSTER,
Lord Stanley, Mr. POWELL,
Tressel, Mr. BARNARD, Tyrrell, Mr. DOBBS,
Lord Mayor, Mr. MEREDITH,
Sir Robert Brackenbury, Mr. FOOTE,
Dighton, Mr. TURNOUR, Blunt, Mr. READ,
Sir William Catesby, Mr. VINING
Sir Richard Ratcliffe, Mr. WILLMOTT,
Forest, Mr. HOWELL.

Elizabeth, Q. of Edward the 4th. Mrs. GLOVER,
Lady Anne, Mrs. W. WEST,
Duchess of York, Mrs. KNIGHT.

To conclude with the Farce of

Monsieur Tonson.

The Principal Characters by

Mr. COOPER,
Mr. BARNARD, Mr. FOOTE, Mr. GATTIE,
Mr. W. H. WILLIAMS,
Mr. MEREDITH, Mr. VINING, Mr. SMITH,
Mr. WEBSTER, Mr. ISAACS,
Mrs. KNIGHT,
Miss SMITHSON, And *Mrs. BLAND*, with a *Song*

To-morrow, The Man of the World, Sir Pertinax Macsycophant, Mr. KEAN.

Theatre Royal, Covent Garden.

This Evening will be performed the Tragedy of

JULIUS CÆSAR.

Mark Antony, Mr. C. KEMBLE, Brutus, Mr. YOUNG,
Cassius, Mr. MACREADY,
Julius Cæsar, Mr. EGERTON, Octavioes Cæsar, Mr. CONNOR,
Casca, Mr. FAWCETT, Decius, Mr. YEATS,
Trebonius, Mr. JEFFERIES, Metellus, Mr. COMER,
Titinus, Mr. CLAREMONT, Soothsayer, Mr. CHAPMAN,
Cinna, Mr. KING, Popilius Lœnas, Mr. NORRIS,
Flavius, Mr. HUNT, Servius, Mr. MEARS, Strato, Mr. HEATH,
Clitus, Mr. Sutton, Lucius, Mr. Parsloe, Varro, Mr. Collett,
Pindarus, Mr. Horrebow, Lepidus. Mr. Ryals,
Plebians, Messrs. Barnes, Atkins, Crumpton, Grant, Montague, &c.
Calpurnia, Mrs. STERLING, Porcia, Mrs. FAUCIT.

After which, a New Grand Melo-Dramatic Romance, called

Cherry & Fair Star;

Or, The Children of Cyprus.

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THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 136. Tuesday, April 23, 1822. Price 1d.

COVENT GARDEN.

Seldom has it been the case of late that we could speak of any thing like an animated feeling in the public mind, at the production of a Play wherein there was not more attraction from shew, scenery, or music, than from the bare qualities of language, general construction, and anticipated action. But, last night, was a redeeming one, for the honor of our Metropolitan taste; and crowds were seen at an early hour pressing on towards this Theatre, to witness the performance of *Julius Cæsar*. The Pit was filled in a few minutes after the doors were opened, the Boxes also were quickly occupied, so that before half-price there were only a few seats vacant in the slips. The Galleries were completely filled; and the lower one contained many genteel people who had been disappointed of getting seats elsewhere.

The mere representation of this Tragedy, however replete with beauties in the dialogue, we are conscious could not have produced such eagerness to behold it, had not such a host of talent been thrown in, to give full vigour to the admirable speeches with which it abounds.

When we mention that Mr. Young represented *Brutus*—Mr. Macready, *Cassius*, Mr. C. Kemble, *Marc Antony*, who is there that cannot at once perceive the stimulating cause of that enthusiasm to behold excellence, which last night urged thousands to visit this Theatre? In speaking of this triumvirate of talent, we cannot hold up *one* alone to superior admiration; but each in his own distinct manner. The powerful, the classical, and measured elocution of *Mr. Young*, well became the philosophic, patriotic *Brutus*—the rapid, energetic natural delivery of *Mr. Macready*, rendered his *Cassius* a most striking performance—the elegant, and equally forcible, and skilful declamatory powers of *Mr. C. Kemble*, presented *Antony* in all his glowing colours of friendship for Cæsar, and all his dexterous power of popular oratory. It was the finest exhibition of acting perhaps ever seen in so many parts in one play. Mr. Young's delivery of the speech from the tribune, was excellent; being marked by those judicious pauses, changes of tone, and happy emphases, for which he is so eminent. The effect was great, and met the loudest testimonies of approbation. The quarrel-scene between *Brutus* and *Cassius*, was admirable. The calm severity of the former, and the impatience of

the latter, hardly repressed by the respect and love he bore to Brutus were displayed with such correctness and vividness, that no acting could produce a more powerful effect. Antony's oration over the dead body of Cæsar was beautifully delivered by Mr. C. Kemble—it was impossible not to be warmed into the same feelings of commiseration for the murdered Julius that seizes the multitude. The tone in which after a pause of feeling, he says :—

"————————————Bear with me,
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me."

was extremely touching: and his whole deportment was in admirable union with the emotion that influenced his voice.

The crowded and brilliant audience testified their delight throughout, and the Curtain fell amidst cheers: Mr. Kemble then came forward and announced the repetition of this ably acted Tragedy for Saturday next.

DRURY LANE.

Mr. Kean resumed his post here, last night, in *Richard the Third*. The House was well attended, and he was warmly greeted. We have so often been called on to notice his performance of the bloody tyrant, that we can hardly make any new remark on it upon this occasion. Mr. Kean stands unrivalled in this character: he is suited for it in every way: neither a portly figure, nor an uniformly harmonious voice, are required to give effect to it: whilst that astonishing talent which he possesses of expressing the furious passions, and the arts of a cool malignity, render him the fittest representative of the part now on the Stage. He was loudly applauded throughout.

Mrs. Glover played the Queen of Edward the Fourth, with most powerful natural effect. Her parting with her children was a moving scene, for she not only acted but looked so like a mother, that her distress seemed real. The versatile talents of this lady fit her either for Tragedy or Comedy; and we have only to regret that her person does not convey in the latter department as full an idea of airy youth, as her vivacity and arch expression.

LYCEUM.

This evening Mr. Bryant, who has long been a favorite at the *Cobourg Theatre*, in the line of Irish characters, takes a Benefit at the Lyceum. The pieces selected, and the introduced songs, are likely to afford much entertainment to his friends.

The Title and Index of the Third Volume is ready for delivery.

Printed by E. Thomas, Denmark Court, Exeter 'Change.

Published by C. Harris, 25, Bow Street, by whom orders and communications are received; and sold by Chappell and Son, Royal Exchange.

Theatre Royal, Drury Lane.

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The Man of the World.

Lord Lumbercourt, Mr. GATTIE,
Sir Pertinax Macsycophant, Mr. KEAN.
Egerton, Mr. COOPER,
Sidney, Mr. PENLEY, Melville, Mr. POWELL,
John, Mr. WEBSTER,
Counsellor Plausible, Mr. HUGHES,
Serjeant Eitherside, Mr. WILLMOTT,
Tomlins, Mr. DOBBS,
Lady Rodolpha Lumbercourt, Mrs. GLOVER
Lady Mascycophant, Mrs. KNIGHT,
Constantia, Miss SMITHSON,
Betty Hint, Mrs ORGER,
Nany, Miss PHILLIPS.

To conclude with the Farce of

Past Ten o'Clock.

Sir Peter Punctual, Mr. HUGHES,
Old Snaps, Mr. GATTIE,
Young Snaps, Mr. VINING, Bantam, Mr. KNIGHT,
Captain Wildfire, Mr. BARNARD,
Corporal Squib, Mr. W. H. WILLIAMS,
Henry Punctual, Mr. PENLEY,
Dozey, Mr. MUNDEN,

Lucy, Mrs. GLOVER, Nancy, Mrs. ORGER,
Silence, Mrs HARLOWE.

To-morrow, The Castle Spectre. Osmond, Mr. Kean.

Theatre Royal, Covent Garden.

This Evening will be performed Shakespeare's

Comedy of Errors.

Solinus, Duke of Ephesus, Mr. EGERTON,
Ægeon, Mr. CHAPMAN, Antipholis of Ephesus, Mr. DURUSET,
Antipholus of Syracuse, Mr. JONES,
Dromio of Ephesus, Mr. W. FARREN,
Dromio of Syracuse, Mr. LISTON,
Angelo, Mr. CLAREMONT, Cleon, Mr. ATKINS,
Chares, Mr. JEFFERIES, Balthazar, Mr. TAYLOR.
Dr. Pinch, Mr. BARNES, Officer, Mr. KING,
Cerimon, Mr. PYNE, Ctesiphon, Mr. J. ISAACS,
Abbess, Mrs. FAUCIT, Luciana, Miss M. TREE,
Adriana. Miss STEPHENS.
Lesbia, Miss Shaw, Hermia, Miss Green, Servant, Mrs. Coates.

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
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To-morrow, The Rivals.

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AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 137. *Wednesday, April* 24, 1822. *Price* 1*d.*

DRURY LANE.

The Man of the World, was acted, last night, to a very thin House. Mr. KEAN's attempt at the character of *Sir Partinex* we are convinced was the result of a good-natured acquiessence in the wishes of the Manager, and not in conformity to his own judgment. It is not a successful performance, and should be abandoned: it is not calculated to please either the English or the Scots—for Mr. Kean gives us no dialect, but a jargon, equally disagreeable to both—the Englishman may call it bad Scotch, and the Scotsman, bad English. We profess to be some judges of the Northern twang; for we have eat bannocks on the banks of the Tay for many a year, and have been domiciled not a hundred miles from "auld Reekie"—Yet we take not to ourselves the honor of being a son of Scotia; although we have had opportunities of hearing the native tongue spoken in most of the districts of the Land o'Cakes, and, therefore, we can assure Mr. Kean *his* tongue sounds unlike any of them. The late GEORGE FREDERICK COOKE, came the nearest in accent to a Scot, of any Englishman we have ever heard: and this, with his features, and voice, and understanding, made his representation of *Sir Pertinax,* the finest exhibition ever given of the character since MACKLIN himself played it. Unless Mr. Kean could have brought with him all Cooke's qualities, it was in vain to think of succeeding in this difficult part. That he equals Cooke in judgment cannot be douted; but he has almost made it appear questionable by yielding to the wishes of others without the requisite command of that true Scottish pronunciation which is bound up with the humor of the character. It becomes very necessary for Mr. Kean to beware of lessening his well-earned reputation in Tragedy by deviations from his proper track. The late and growing success of Covent Garden in the serious branch of the Drama,

renders it incumbent on the Manager, if he means to contest the palm of distinction relative to tragedy, to look about for some able supporters of it in the secondary parts. The Public have long been dissatisfied with the miserable representatives most of such parts have had ; whereby the character of the Theatre has gradually sunk, and by which Mr. Kean is now beginning to find his hold on the public opinion fast giving way for want of those aids, without which, the acting of a Garrick would be thrown away. Audiences may partially applaud, and retire with admiration at individual efforts, but if an entire Play is not acted with adequate proportionable merit, they feel ungratified, and the consequences fall equally on the deserving and the undeserving. Neglect must ensue, and unless sufficient talent is found for every department, ruin will follow.

Mrs. Glover acted *Lady Rodolpha*, with much animation and effect. Yet we would rather have seen Miss Booth in that part, which she so ably filled. We are not acquainted with the cause of the change ; we hope it is not on the score of health ; if it is not, we should like to learn the reason.

COVENT GARDEN.

A crowded Pit, and amply filled Boxes, and Galleries, graced the representations of last night, which where *The Comedy of Errors*, aud *Cherry and Fair Star*"

The Comedy was, as usual, very well performed, and the introduced music pleasingly sung. At its close, the greater part of the audience called for, "God Save the King," as a testimony of respect for the day on which the Anniversary of His Majesty's Birth is celebrated. Some republicans we suppose, thought proper to hiss ; one of them was nearly thrust out of the Pit, which disgrace he was only saved from by suppressing his opposition to the song, which was executed by the whole of the Performers then in the Theatre.

The Title and Index of the Third Volume is ready for delivery.

Printed by E. Thomas, Denmark Court, Exeter 'Change.

Published by C. Harris, 25, Bow Street, by whom orders and communications are received ; and sold by Chappell and Son, Royal Exchange.

Theatre Royal, Covent Garden.

This Evening will be performed the Comedy of

THE RIVALS.

Sir Anthony Absolute, Mr. W. FARREN,
Sir Lucius O'Trigger, Mr. CONNOR, Faulkland, Mr. YOUNG,
Capt. Absolute, Mr. C. KEMBLE, Acres, Mr. LISTON,
Fag, Mr. FARLEY, David, Mr. EMERY,
Mrs. Malaprop, Mrs. DAVENPORT, Lucy, Miss GREEN,
Lydia Languish, Miss FOOTE, Jenny, Miss SHAW,
Julia, Mrs. DAVISON.

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Noured'din, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Zaib and Norab, Messrs. Heath and Smith:
Nobles, Messrs. Austin, O'Bryan, Collet, Grant, Sutton, and Vedy
Soldiers, Messrs. Crumpton, George, Montague, G. Pyne, &c.
Fair Star, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

The following is a Succession of the beautiful Scenery.

THE AVIS GROVE, OR FAIRY ABODE.
The Isle of Tenedos, Hassanbad's Villa, and Grounds on the Island
ENCHANTED WOOD, and FAIRY VISION.
Hassanbad's House. Picturesque Wood, and Waterfalls. The Port of Cyprus, and the Arrival of a splendid Grecian Galley into the Harbour
THE BOWER OF ILLUSION.
In which every object is multiplied, and every part of the Scenery augmented interminably. A general View of the Island of Cyprus.
THE BURNING FOREST
Which surrounds the Enchanted BASIN of DANCING WATERS,
The Terrific Peak on Mount Caucasus.
THE PALACE OF THE EMPEROR CYPRUS.

To-morrow, The Lord of the Manor.

Theatre Royal, Drury Lane.

Tdis Evening will be performed a Drama, called,

The Castle Spectre.

Osmond, Mr. KEAN,
Father Phillip, Mr. GATTIE, Percy, Mr. PENLEY,
Kenrick, Mr. BROMLEY,
Hassan, Mr. COOPER, Reginald, Mr. POPE,
Motley, Mr. HARLEY.
Evelina, (the Spectre) Mrs. KNIGHT,
Angela, Miss GRIMANI,
Alice, Mrs. HARLOWE,

After which, the Entertainment of

My Spouse and I.

Wilton, Mr. THOMPSON, Paddock, Mr. GATTIE,
Frisk, Mr. HARLEY,
Dick, Mr. G SMITH, Ned, Mr. BABNARD,
Scorem, Mr. Willmott, Pross, Mr. Hughes,
Lawyer's Clerk, Mr. Webster, Roger, Mr. Randall,
Countrymen, Messrs. Gibbon, D. Smith, &c.
Harriet, Miss COPELAND,
Dame Paddock, Mrs. HARLOWE,
Janet, Mrs. BLAND,

To-morrow, The Siege of Belgrade, The Seraskier, Mr. Braham.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 138. Thursday, April 25, 1822. Price 1d.

DRURY LANE.

The Castle Spectre was acted last night, when Mr. Kean again represented *Osmond.* This Play has long been popular with romance-readers, for it is a tissue of the old bloody-Baron, wronged-virgin, castle-haunted stuff. It has none of the simple and dignified attributes of pure tragedy—it is composed of nothing but violations of probable feeling and situation. However, it affords considerable opportunities for the display of talent in the two principal characters. *Osmond* has some emotions to express that call into action Mr. Kean's power of delineating passionate ardour and horror. When we say that he executed the part with effect, it is only doing him bare justice; but his manner of describing his dreadful dream was truly appalling:—he seemed, as he narrated the horrid vision, still to have it in his eye—still to feel the embrace of the unearthly being, and bear the impression of its icy-kiss upon his quivering lips, until his whole frame appeared convulsed, and he sunk into the arms of his attendants.

Miss Grimani personated *Angela,* with much ability. Her conception, however, exceeds her powers of execution: she has hardly sufficient volume of voice for the strong expression of the passions; her action although often graceful and appropriate, sometimes wears a stiffness that, it is to be feared, she cannot get quit of, and her features have too little flexibility to produce the slightest effect unaccompanied by the aids of voice and gesture. She acted with animated assiduity, and obtained frequent applauses. The House was better attended than usual,

This Evening Mr. Braham commences his engagement at this Theatre; and as he is the most distinguished male singer we have in this country, the public will not require much urging to *lend him their ears.*

Miss P. Glover, a daughter of Mrs. Glover's, is to appear here on Monday next, for the first time on any Stage, as *Juliet.* Mr. Kean is to be the *Romeo.*

COVENT GARDEN.

A numerous audience witnessed the performance of *The Rivals* here last night. Mr. C. Kemble acted *Capt. Absolute* instead of Mr. Jones; and it is no disparagement to the latter excellent performer, to say that the change was for the better.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of The

Lord of the Manor.

Sir John Contrast, Mr. FAWCETT,
Rashly, Mr. PYNE,
Young Contrast, Mr. JONES,
Trumore, Mr. DURUSET, La Nippe, Mr. FARLEY,
Rental, Mr. Chapman. Huntsman, Mr. J. Isaacs,
Serjeant Sash, Mr. Horrobow.
Peggy, Mrs. LISTON, Sophia, Miss M. TREE,
Who will introduce, "*No joy without my love,*" [Cook]
"*Lost in Woe,*" [Mozart]—and "*Bid me discourse,*" [Bishop]
Annette, Miss STEPHENS.
Who will introduce, '*A Nightingale sung,*' [Welsh] '*Once a Knight,*'
'*If I had a Beau,*' [Bishop] and '*We're a' Noddin.*' [Hawes]
Moll Flaggon, Mr. LISTON,

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
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Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
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THE BURNING FOREST
Which surrounds the Enchanted BASIN of DANCING WATERS.

Theatre Royal, Drury Lane,

This Evening will be performed the Opera of THE

Siege of Belgrade.

With a Military Overture by Mr. T. Cooke.

The Seraskier, Mr. BRAHAM,
(*His first appearance this Season*)
In which character he will introduce, the celebrated
Ballad, "*My Heart with Love is beating.*"
(Composed by Shield.)
And the favorite Serenade of
"*The Night invites to Love,*" (Composed by T. Cooke.)
Michael, Mr. HUGHES,
Colonel Cohenberg, (first time) Mr. COOPER,
Leopold, Mr. HARLEY,
Ismael, Mr. G. SMITH Yuseph, Mr. GATTIE,
Anselm, Mr. HOWARD,
(*His first appearance on this Stage.*)
Peter, [first time] Mr. FITZWILLIAM,
Katherine, Miss FORDE.
Who will Sing, "*Descend bright Victory!*"
Ghita, Mrs. BLAND, Fatima, Miss PHILLIPS,
Lilla, Madame VESTRIS,
Who will Sing "*The Hero when fallen*" [by Rooke,]

After which, the Farce of the

Prisoner at Large.

Lord Esmond, Mr. THOMPSON,
Count Fripon, Mr. GATTIE, Muns, Mr. KNIGHT,
Old Dowdle, Mr. MUNDEN,
Jack Connor, Mr. BARNARD, Frill, Mr. VINING,
Father Frank, Mr. G. SMITH,
Tough, Mr. MEREDITH,
Rachael, Mrs. ORGER, Mary, Mrs. HARLOWE,
Adelaide, Miss SMITHSON.

To-morrow, The Castle Spectre, and Paul and Virginia.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*—" Then the schoolboy with shining morning face: Preparatory seminary—Merchant Tailors' school—Public speeches—Latin, Greek, and English

Song—" SCHOOL ORATORS."

From *Ten to Fifteen*—Bound apprentice—WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews—First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song—" An IRISH RUBBER at WHIST."

Part II.—Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone—O'Flanagan.—*Port arms—*

Song—" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats—Johnny Winter...

" A Tailor's Measure of Shakespear."

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Song—" London Green Rooms.

PART III.

STORIES:

In which Mr. Mathews will take *Steps* to introduce the following Characters:

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa—*second floor*
MONSIEUR ZEPHYR—French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8.

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 139. *Friday, April* 26, 1822. *Price* 1*d*.

DRURY LANE.

Opera, after a short repose, has awoke here with renewed vigour. Last night, Mr. Braham appeared for the first time this season, in the character of the *Seraskier*, in *The Siege of Belgrade*. This piece is from the pen of the late Mr. Cobb; and is a wretched Drama both as to plot and dialogue; but the music by Storace is so delightful, that it carries it on independent of its faults. We are happy to see Mr. Braham without any visible injury from time—he wears well; and his pipe keeps admirably in tune; retaining its wonted strength, clearness, and flexibility. Nor did we find that the domestic habits of vulgar matrimony hath in any degree affected his taste; and further, we did not remark that he was less popular than he used to be, notwithstanding he has so long absented himself for the purpose of circulating his *country notes*. Mr. William Cobbett, if he had been in the theatre, might, perhaps, on account of that recent employment, have been induced to favor him with his disapprobation, and deem him unworthy of benefitting by the exchange for gold and silver. However, Mr. Braham's ways and means, very fortunately, are not likely to be affected by any opposition; for, last night, there was an unanimous vote of greeting and commendation on his presenting himself to the House;—and the honorable gentleman addressed it in such pleasing strains, that he was cheered from all sides. We only hope when he appears again in his place on next Saturday evening, that a call of the House will ensure a full attendance.

Miss Forde has not added to her reputation, although she certainly has not tarnished it by her manner of executing the songs in the part of *Catherine*. This young lady has many pleasing points, and as she only requires the skilful aid of a master, and great assiduity on her own part, we trust that she will one day become a finished ornament of the vocal department of the Stage. At the same time, she should not neglect the study of the qualities of an actress, for the advantage to be derived from the appropriate union of voice and action is immense. Madame Vestris as *Lilla*, looked, acted, and sang delightfully. She was in excellent spirits, and executed her part of the lively duet with the humorous aid of Mr. Harley, in such a captivating style as to draw down univeral applause and a decisive encore. We remember Madame Storace's *Lilla*, but the preference must be given to Madame Vestris's very arch delineation of the part.

COVENT GARDEN.

THE Opera of *The Lord of the Manor,* was performed, night, to a numerous audience. This piece by containing somet of Comedy is very amusing. The only want at this House is male singer of eminence; Mr. PYNE has certainly a sweet voice, he is greatly below the standard of a first rate vocallist. If SINCI who we understand is still in Italy, were at this theatre, wha overpowering strength it would possess in Opera, with Miss STEPH Miss M. TREE, and Miss HALLANDE, &c. However, the defici we have mentioned is very fatal to the full effect of those mu pieces, which absolutely require a nightly distinguished male v Attempts have, at times, been made, to push poor Miss Hall forward as a gentleman singer, but it is only caricaturing such p to place her in them. These endeavours to fill the gap, have found to fail, and therefore, we presume will not be again tempted.

To say that Miss Stephens and Miss M. TREE sang delightf is no more than they usual demand of us whenever they wa Mr. JONES's *Young Contrast* is a character that he always makes tertaining. This gentleman pleases, whenever he restrains hir to light, airy, rattling parts. They are his *line,* and when he viates from them he deserves to be applauded only for his submis ness to the wishes of the Manager, or for his courage in braving criticks. Mr. LISTON's *Moll Floggin* should be put down by Ac Parliament, as being a representation dangerous to the lives of Majesty's subjects—a gentleman near us was in *convulsions* the w time *Moll* appeared. *Trumore* was very satisfactorily performed Mr. DURUSET; and Mr. FARLEY's *La Nippe* was very good.

SHERIDAN's Comedy of *The School for Scandal* is to be perfor to-night with its former admirable cast. It is a treat worthy of trouble of walking from Whitechapel in wet weather to behold.

LYCEUM.

MR. MATHEWS, last night, had his usual numerous Party *At H* and made his friends infinitely merry at the Adventures of his Yo ful Days.

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The Castle Spectre.

Osmond, Mr. KEAN,
Father Phillip, Mr. GATTIE, Percy, Mr. PENLEY,
Kenrick, Mr. BROMLEY,
Hassan, Mr. COOPER, Reginald, Mr. POPE,
Motley, Mr. HARLEY.
Allen, Mr. Meredith, Edric, Mr. W. H. Williams.
Saib, Mr. Webster, Muley, Mr. Willmott,
Alaric, Mr. Turnour, Harold, Mr. Howell,
Angela, Miss GRIMANI,
Evelina, (the Spectre) Mrs. KNIGHT,
Alice, Mrs. HARLOWE,

To conclude with the Musical Entertainment of

Paul and Virginia.

Paul, Madame VESTRIS,
Alambra, Miss COPELAND, Sebastian Mr. HUGHES,
Dominique, Mr. KNIGHT,
Don Antonio, Mr. GIBBON, Diego, Mr. WILLMOTT,
Captain Tropic, Mr. GATTIE,
Virginia, Miss POVEY, Mary, Mrs. BLAND,
Jacintha, Miss CUBITT,
In which she will introduce the Song of the Mocking Bird.
In Act II. a Dance by Miss TREE.

To-morrow, Guy Mannering, Henry Bertram, Mr. Braham.

Theatre Royal, Covent Garden.

This Evening will be acted Sheridan's Comedy of

The School for Scandal.

Sir Peter Teazle, Mr. W. FARREN,
Sir Oliver Surface, Mr. FAWCETT, Sir B. Backbite, Mr. LISTON,
Joseph Surface, Mr. YOUNG,
Crabtree, Mr. BLANCHARD, Careless, Mr. CONNOR,
Charles Surface, Mr. C. KEMBLE,
Rowley, Mr. CHAPMAN, Moses, Mr. YATES, Trip, Mr. COMER.

Lady Teazle, Mrs. DAVISON,
Mrs. Candour, Mrs. GIBBS, Maria, Miss FOOTE.
Lady Sneerwell, Mrs. CONNOR,
In act III. a Song by Mr. TAYLOR.

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI.
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Which surrounds the Enchanted BASIN of DANCING WATERS.

To-morrow the Tragedy of Julius Cæsar, Brutus, Mr. Young.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

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No. 140. *Saturday, April* 27, 1822. *Price* 1*d.*

COVENT GARDEN.

The School for Scandal, again drew a splendid audience, who from beginning to end enjoyed it in the highest degree. There are such perpetual strokes of wit in this Comedy that we hardly recover from one before another occurs, and keeps our faculties most delightfully awake. It is full of just satire against many human foibles, but particularly that which originates in the idle circles of life, where family events, and individual conduct, are made subject to the comments of the ill-natured. *Sir Benjamin Backbite* is just such a person as would suit the Proprietors of the "HUMBUG" GAZETTE, entitled *John Bull.* When their stock of lampoons and false statements fell short, a Sir Benjamin would renew it by his own malignant invention. We do not know whether the Editor of that amable Paper resembles Mr. LISTON in his person, but if it happens that he does, we conceive he would be an excellent substitute when that gentleman could not perform the part—he would, we warrant, "give a favorable report" with the same bewitching satanic manner, and "shew up" frailties and mishaps garnished a-la-mode.

Mr. YOUNG in *Joseph,* improved even on his previous excellence, and acted the character with an air and attention, that marked the man of fashion, whilst the hypocrite was conspicuous.

Mr. FARREN played *Sir Peter Teazle,* with his accustomed excellence; and Mr. C. KEMBLE gave all the requisite points and finish to the spendthrift *Charles.* MRS. DAVISON as *Lady Teazle,* and Miss FOOTE as *Maria,* acted extremely well. The whole performance met constant smiles and approbation, and closed with universal plaudits.

DRURY LANE.

AUDIENCES begin to improve here—the Boxes were full of very genteel company, and the Pit was well attended, although the Lower Gallery was nearly empty. *The Castle Spectre* was again performed; and Mr. KEAN made every thing of *Osmond,* that Osmond would permit.

On *Monday,* the Tragedy of *Romeo and Juliet,* Romeo, Mr. KEAN, (*his first appearance in that character these five years*) Juliet, Miss P. GLOVER, (*her first appearance on any Stage.*)

Theatre Royal, Covent Garden.

This Evening will be performed the Tragedy of

JULIUS CÆSAR.

Mark Antony, Mr. C. KEMBLE, Brutus, Mr. YOUNG,
Cassius, Mr. MACREADY,
Julius Cæsar, Mr. EGERTON, Octavioes Cæsar, Mr. CONNOR
Casca, Mr. FAWCETT, Decius, Mr. YEATS,
Trebonius, Mr. JEFFERIES, Metellus, Mr. COMER,
Titinus, Mr. CLAREMONT, Soothsayer, Mr. CHAPMAN,
Cinna, Mr. KING, Popilius Lœnas, Mr. NORRIS,
Flavius, Mr. HUNT, Servius, Mr. MEARS, Strato, Mr. HEATH,
Clitus, Mr. Sutton, Lucius, Mr. Parsloe, Varro, Mr. Collett,
Pindarus, Mr. Horrebow, Lepidus. Mr. Ryals,
Plebians, Messrs. Barnes, Atkins, Crumpton, Grant, Montague, &c.
Calpurnia, Mrs. STERLING, Porcia, Mrs. FAUCIT.

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
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The Isle of Tenedos, Hassanbad's Villa, and Grounds on the Island

ENCHANTED WOOD, and FAIRY VISION.

Hassanbad's House. Picturesque Wood, and Waterfalls. The Port of Cyprus, and the Arrival of a splendid Grecian Galley into the Harbour

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THE BURNING FOREST

Which surrounds the Enchanted BASIN of DANCING WATERS.

Theatre Royal, Drury Lane,

This Evening will be performed the Musical Drama of

Guy Mannering.

Col. Mannering, Mr. PENLEY,
Dominie Sampson, [first time] Mr. HARLEY.
Henry Bertram, Mr. BRAHAM,
(*His second appearance this season.*)
In which character he will introduce the celebrated Echo Duett, from "The Americans," "Now hope, now Fear," with Miss Forde.
A New Ballad—(The Poetry by Mr. G. Soane)
'The Last Words of Marmion,' (by Dr. Clarke,) and Bruce's Address to his Army, "Scots wha hae wi' Wallace bled!"
Dandie Dinmont, Mr. W. H. WILLIAMS,
Dirk Hatteraick, Mr. VINING,
Bailie Mucklethrift, Mr. HUGHES,
Gilbert Glossin, Mr. GATTIE,
Jack Jabos, Mr. TURNOUR, Franco, Miss C. CARR,
Serjeant M'Crae, Mr. HOWELL,
Gabriel, Mr. G. SMITH, Sebastian, Mr. WEBSTER,
Farmer Crabtree, Mr. GIBBON,
Farmer Harrow, Mr. D. SMITH.
Farmer Flail, Mr. READ.
Lucy Bertram, Miss POVEY,
Meg Merrilies, [first time] Miss EDMISTON,
Julia Mannering, Miss FORDE,
Flora, Mrs. ORGER,
Mrs. M'Candlish, Mrs. HARLOWE,
Gipsey Girls, Mrs. BLAND and Miss CUBITT.
Gipsies, Messrs. Sheriff, Randall, Willmot, Eames,
Mesdms. Barnard, Margerum, Phillips, &c.

To conclude with the Farce of

Who's Who?

Old Headstrong, Mr. GATTIE,
Charles Headstrong, Mr. BARNARD,
Mr. Kitcat, Mr. FOOTE, Robin Gruff, Mr. HUGHES
Endall, Mr. HARLEY,
Henry Sutherland, Mr. VINING,
Sam Dabbs, Mr. MUNDEN,
Miss Sterling, Mrs. ORGER, Mary, Mrs. DOBBS.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

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Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

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Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

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" A Tailor's Measure of Shakespear."

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing." and " every thing in the world" .....Arrival in the metropolis.

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MONSIEUR ZEPHYR—French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

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THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 141. *Monday, April* 29, 1822. *Price* 1*d*.

DRURY LANE.

THE Musical Piece, called *Guy Mannering*, was acted on Saturday night, when Mr. BRAHAM represented *Henry Bertram*, being his second appearance here this season. The introduced echo duet with Miss FORDE, did not have the effect we had hoped, but we think that was not Mr. Braham's fault. He executed a ballad, the words of which are by Mr. G. Soane, with considerable taste: it had nothing striking in it. "The last words of Marmion," he sung very finely—and "Scots wha hae wi' Wallace bled," rivetted the whole audience in silent attention and delight, until the last note gave the opportunity for breaking forth into enthusiastic applause and a general call for its repetition which was complied with.

Miss POVEY as *Miss Bertram*, sang with great effect, in her opening song—which was encored. Miss FORDE made a sweet-looking *Julia Mannering*, and sang some portions of her songs very well. We are assured that if this young lady stood in less awe of the audience she would possess more command over her voice. Let her reflect how much disposed every one is to foster the efforts of a young and amiable lady, and she will then only feel surrounded by encouraging friends. We may with great propriety apply this advice to Miss GLOVER, the fair and youthful JULIET, who makes her debut this evening, and who, we are informed, is not seventeen, and has never appeared on any Stage, but has been reared under the able tuition of her mother, who very appropriately plays the *Nurse* on this occasion.

Mr. HARLEY acted *Dominie Sampson* for the first time, in a manner that does him the highest credit. He did not represent Mr. Sampson as a *buffoon*, but a man with good natural feelings, mingled with most eccentric habits and demeanour: he is the best Dominie we have seen.

The House was not badly attended in the Pit and Dress Boxes.

COVENT GARDEN.

Julius Cæsar again attracted a splendid and most numerous audience, on Saturday evening. It was acted in the three great parts of *Brutus*, *Cassius*, and *Antony*, by Messrs. YOUNG, MACREADY, and C. KEMBLE, with equal if not superior effect to that of last Monday's performance. It is a delightful sight to behold a Theatre crowded, not by the mere attraction of a gaudy and childish spectacle, but by a desire to witness the manly exhibition of noble sentiment, language, and action, embodied by three of our most distinguished performers. Let the public continue such support to the *intellectual* Drama, and they will elevate the reputation of British taste, whilst they recompense the meritorious Managers who aid in its improvements.

Theatre Royal, Drury Lane,

This Evening will be performed the Tragedy of

Romeo and Juliet.

Prince of Verona, Mr. VINING,
Romeo, *(first time these five years) Mr. KEAN*,
Mercutio, Mr. ELLISTON,
Paris, Mr. BARNARD, Capulet, Mr. POWELL,
Friar Lawrance, Mr. BROMLEY,
Balthazar, Mr. WEBSTER, Abram, Mr. Turnour,
Peter, Mr. KNIGHT,
Tybalt, Mr. PENLEY, Gregory, Mr. HOWELL,
Montague, Mr. MEREDITH,
Benvolio, Mr. THOMPSON, Page, Miss C. CARR,
Friar John, Mr. FOOTE,
Sampson, Mr. Hughes, Apothecary, Mr. Lovedey,
Lady Capulet, Mrs. KNIGHT,
Juliet, Miss P. GLOVER,
(Her first attempt on any Stage)
Nurse (on this occasion) by Mrs GLOVER:

To which will be added,

Giovanni in London.

Don Giovanni, Madame VESTRIS
Leporello, Mr. HARLEY, Mr. Florentine Finickin Mr. BARNARD
Mr. Deputy English, Mr. GATTIE, Pluto, Mr. MEREDITH,
Mercury, Mr. HOWLL, Charon, Mr. SMITH,
Firedrake, Mr. RANDALL, Drainemdry, Mr. WILLMOTT,
Porous, Mr. W. H. WILLIAMS, Simpkins, Mr. TURNOUR,
Popinjay, Mr. VINING, Shirk, Mr. HUGHES, Nokes, Mr. SMITH
Proserpine, Miss COOPER, Mrs. Leporello, Miss CUBITT,
Miss Constantia Quixotte, Miss POVEY, Mrs, English, Mrs. ORGER
Succubus, Miss VALANCY, Tartarus, Mrs. BEST.
Mrs. Drainemdry, Mrs. HARLOWE, Mrs. Porous, Miss PHILLIPS
Mrs Simpkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLAND,

To-morrow, The Haunted Tower. Lord William, Mr. Braham.

Theatre Royal, Covent Garden.

This Evening will be performed the Tragedy of

VIRGINIUS.

Appius Claudius by *Mr. Abbot*, Virginius, *Mr. Macready*,
Icilius *Mr. C. Kemble*, Claudius, *Mr. Horrebow*,
Siccius Dentatus, *Mr. Yates*, Numetorius *Mr. Egerton*,
Spurius Oppius, *Mr. Ryals*, Vibulanus, *Mr. Jefferies*,
Marcus, *Mr. Claremont*, Publius, *Mr. Mears*, Honorius, *Mr. Norris*,
Valerius, *Mr. Vedy*, Lucius, *Mr. Comer*, Cneius, *Mr. King*,
Titus, *Mr. Chapman*, Servius, *Mr. Atkins*, Sextus, *Mr. Crumpton*,
Virginia, *Miss Foote*, Servia, *Mrs. Connor*.

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Zaib and Norab, Messrs. Heath and Smith.
Nobles, Messrs. Austin, O'Bryan, Collet, Grant, Sutton, and Vedy
Soldiers, Messrs. Crumpton, George, Montague, G. Pyne, &c.
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THE

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No. 142. Tuesday, April 30, 1822. Price 1d.

COVENT GARDEN.

VIRGINIUS attracted a full, though not a crowded house, last night. Mr. MACREADY in the old Roman father was, as usual, most effective. We have always considered this to be his *chef d'œuvre,* and our opinion was strengthened by his manner of performing the part on this occasion. In the earlier scenes we thought there were rather too much pomposity and *hauteur,* in his behaviour to *Icilius,* (very excellently sustained by Mr. C. KEMBLE,) but in his interviews with *Lucius,* in the third act, when he is acquainted with the distress of *Virginia,* to the conclusion of the piece, he was impressive and pathetic to an almost painful degree.

Miss FOOTE is the prettiest heroine in the world; but we owe her a grudge for making the tears run in such torrents down our critical cheeks. We may observe here, by the bye, that the certainty of the fact, that clapping of hands, and rattling of sticks, are no proofs of the delight which an audience feel, was never more fully shewn than in this instance. Their approbation was expressed by their tears and silence, unless when they endeavoured to throw off the oppression of their feelings by a tumult of noisy applause.

DRURY LANE.

LAST night was distinguished by the appearance of Mr. KEAN as *Romeo* for the first time these five years: and by the debut of Miss P. GLOVER, (daughter of Mrs. Glover) in the character of *Juliet.*

Mr. KEAN acted the Italian Lover with all the richness and softness that are characteristics of the country. His tones were musical, his action marked by a gentle warmth. We never witnessed a performance of his with such uniform delight. His address to Juliet in the Garden-scene—his distracted feelings at having slain *Tybalt* the kinsman of his lovely bride—his agony at the intelligence of his banishment—the parting scene—the phrenzied manner in which he receives the news of Juliet's supposed death—his desperation at her tomb—his ecstacy at her revival, and horror at the warning of death that they must seperate for ever, were all represented in a style that came home to the heart.

Of Miss GLOVER it is our pleasing duty to say, that she personated the lovely, tender, *Juliet*, with such sweetness and correctness that her debut must be considered one of the most successful that has occurred for a long period. Miss Glover is of moderate height, with a pleasing form, and agreeable features. Her voice is remarkably like her mother's, which every one knows is susceptible of great softness. Her pronunciation is accurate, and falls on the ear with great distinctness, when she keeps up her voice: which, however, was several times dropped too low, but this is a fault which is common with those who perform for the first time in a large Theatre.

On her first entrance she seemed quite overpowered, but as she was accompanied by her mother, (who judiciously played the *Nurse*, although not in her proper line of acting) she soon recovered from her agitation, aided by the cheering disposition of the audience. When it is considered that this young lady is not yet seventeen, and had not appeared before the public at any other time, the difficulty and embarrassment of the undertaking must be supposed great. But she has shewn what native talent even in the blossom can effect: and we must anticipate in her riper days, an excellence seldom attained.

It was in the few words she had to deliver at the close of the Masquerade-scene, that she shewed the first proof of talent. But in the garden-scene her delivery of almost every passage was admirable. Much judgment and natural feeling were displayed, and her tones, did, indeed, well prove the truth of

> "How silver-sweet sound lovers tongues by night,
> Like softest music to attending ears."

Miss Glover has more difficulty of expressing sudden changes of grief. We would suggest to her, on discovering that Romeo is not dead but banished, to express a fleeting joy at his existence, which must of course, instantly be followed by distraction at his banishment. The parting-scene was sweetly performed. But she was hardly equal to the descriptive imaginings of the horrors of the tomb, she is about to consign herself to.

In the last scene she went through the deeply impassioned parts extremely well, and received, as she had throughout, the most warm applause.

Mr. ELLISTON acted *Mercutio*, we do not rank it amongst his happiest efforts, although he made one or two hits.

The Nurse of Mrs. GLOVER surprised us by its excellence.

The House was brilliantly attended in the Dress Boxes, and the Pit was quite full.

End of the Fourth Volume.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.

Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange.

Theatre Royal, Drury Lane.

The Haunted Tower.

Baron Oakland, Mr. GATTIE.
Baron de Courcy, Mr. BARNARD,
Lord William, Mr. BRAHAM,
In which Character he will introduce
A New MS. Song, (composed by Mr. PARRY) called "*Hope*" And the favorite Duet, "*I love Thee*, (by Bishop) with Miss POVEY.
Robert, Mr. FITZWILLIAM,
Edward, Mr. HARLEY,
Lewis, Mr. G. SMITH, Martin, Mr. WILLMOTT,
Hugo, Mr. MEREDITH,
Domestics, Messrs. Webster, Sheriff, Randall, &c.
Charles, Mr. HOWARD, *(his third appearance here.)*
Lady Elinor De Courcy, Miss POVEY,
Adela, Madame VESTRIS, Cicely, Mrs. BLAND,
Maud, Mrs. MARGERUM,
Domestics, Messdms. Barnard, Phillips, Edwards, &c.

To conclude with the Farce of

Monsieur Tonson.

The Principal Characters by
Mr. COOPER,
Mr. BARNARD, Mr. FOOTE, Mr. GATTIE,
Mr. W. H. WILLIAMS,
Mr. MEREDITH, Mr, VINING, Mr. SMITH,
Mr. WEBSTER, Mr. ISAACS.
Mrs. KNIGHT,
Miss SMITHSON, And *Mrs. BLAND*, with a *Song*

To-morrow Romeo and Juliet.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

Love in a Village.

Sir William Meadows, Mr. CHAPMAN,
Justice Woodcock, Mr. FAWCETT, Young Meadows, Mr. PYNE,
Hodge, Mr. EMERY.
Hawthorn, Mr. J. ISAACS, Eustace. Mr. DURUSET,
Footman, Mr. King, Carter, Mr. Norris.
Rosetta, Miss STEPHENS,
Deborah Woodcock, Mrs. DAVENPORT. Lucinda, Miss LOVE,
Cook, Mr. Comer, Housemaid, Miss Green,
Madge, Mrs. LISTON.

End of Act I. A STATUE DANCE. In Act III. Dr. Boyce's favorite Duet, "*Together let us range the fields,*" by Mr. Pyne & Miss Stephens.

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
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THE

THEATRICAL Observer,

AND

DAILY BILLS OF THE PLAY.

From May 1, 1822, to June 29, 1822.

Termination of THE WINTER SEASON 1821-2.

"Nothing extenuate, nor set down aught in malice."

VOL. V.

Printed by E. THOMAS, Denmark Court, Strand.
Published by C. HARRIS, No. 25, Bow Street, Covent Garden.

1822.

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THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 143. Wednesday, May 1, 1822. Price 1d.

DRURY LANE.

Cobb's opera, *The Haunted Tower*, as miserable a *vehicle* for music, as ever was manufactured by any play-wright, was represented, last night, to a rather thin audience. It surely cannot be supposed that these wretched dramatic compositions can take any firm hold on public taste, let the music they convey be as delightful as it may. It appears that not even Mr. Braham nor Madame Vestris, can render such pieces attractive.

Braham was *Lord William*, and gave some of his songs with considerable effect; but he did not appear in very excellent spirits, nor was his voice in perfect condition. He sang "*Spirit of my sainted sire*" in a very inferior manner to what we have heard it from him on former occasions. There is, however, a great defect in this House, when it is not very full, the reverberation of each note is continued upon the succeeding one so as to give an unpleasant flatness to counter-tenor and soprano voices, whilst it improves the effect of those of higher pitch. When there is a crowded audience, the sound is in better condition, and is preferable to that at Covent Garden Theatre, which on the other hand is too little adapted for reverberation, but is on that account well calculated for tenor singing. Mr. Braham's voice is most effective in Drury Lane Theatre, when it is well filled. Its powers, then, are astonishing, equally as to volume, clearness, and precision.

Unfortunately, we entered too late, to hear him sing the new M. S. song, called "Hope," which it seems is composed by Mr. Parry. Madame Vestris as *Adela*, looked and sang very charmingly. The audience took the opportunity of Mr. Gattie's (Baron Oakland) speech where he says—"As to your beauty, that speaks for itself," to compliment her with an applauding confirmation of their being of the same opinion. We did not observe that it was too overcoming: But Madame Vestris is accustomed to such attentions, and it cannot be supposed that their frequency can produce much new feeling of delight.

Miss Povey who is a quiet, little lady, sang with her usual talent in the character of *Lady Elinor*, but she had enough to do to throw a little saucy manner in the quarrel duet with Adela.

Mr. Gattie was a little too vulgar as the *Baron*;—but the laughter-loving deities in the upper regions were obliged to him for sundry grins produced amongst them, particularly by his elegant entrée, and stumbling on assuming the chair of state.

Mr. Harley always has a few friends in the same regions, and somewhat lower, to assist him through his jokes, whether good, bad, or indifferent.

Mrs. Bland as *Cicely*, must not be forgot, for she is determined we shall never lose the memory of her melodious pipe. We wish better success to opera at this House in regard to attraction; the absentees ought to have their ears cut off.—Brahams are not to be had in every century.

COVENT GARDEN.

The Opera of Drury Lane was encountered here, last night, by *Love in a Village*, which it must be confessed is a much more appropriate piece for the eve of *May*, than *The Haunted Tower*. At this season, *Love* is a very fashionable word, and when united with rural ideas, is particularly delightful, now that the blossoms are bursting forth, and the fields look gay. Fond ideas of country enjoyments begin now to re-take possession of the smoke-dried cockney, and like *Peter Pastoral*, in *Teasing Made Easy*, he is delighted even at the distant view of dung-hills and pig-styes. Love in a Village! how delicious that sounds!—then the very names of the characters, *Meadows*, *Woodcock*, *Hawthorn*, *Hodge*, and *Rosetta!* How rural! But alas! when we come to see the familiar visages of Mr. Chapman, Mr. Fawcett, Mr. Pyne, and Mr. Isaacs, they exhibit so little to maintain the previous pleasing associations of rustic ideas, that they are apt to banish them all except when we revert to the woods, and gardens, and cottages, pictured so beautifully in imitation of nature.

Mr. Pyne sang some of the songs of *Young Meadows*, very respectably. Mr. J. Isaacs gets through *Hawthorn* with no bad effect, but we cannot forget the superior manner in which these parts have been sustained at this Theatre. Miss Stephens is always a delightful singer, she gave the songs in Rosetta with very charming effect. Mr. Emery's *Hodge* is a lump of nature. The *Woodcocks* were ably and humourously sustained by Mr. Fawcett and Mrs. Davenport. The House was rather thin until half-price.

Printed by E. Thomas, Denmark Court, Exeter 'Change.

Published by C. Harris, 25, Bow Street, by whom orders and communications are received; and sold by Chappell and Son, Royal Exchange.

Theatre Royal, Covent Garden.

This Evening willbe performed the Comedy of

She Stoops to Conquer.

Sir Charles Marlow, Mr. CHAPMAN,
Young Marlow, Mr. C. KEMBLE,
Hardcastle, Mr. FAWCETT, Hastings, Mr. ABBOTT,
Tony Lumpkin, Mr. LISTON,
Diggory, Mr. BARNES, Roger, Mr. MEARS, Dick, Mr. HEATH
Thomas, Mr. WILLIAMS. Landlord, Mr. ATKINS.
Slang, Mr. NORRIS, Jeremy, Mr. LOUIS, Groom, Mr. RYALS,
Bearward, Mr. CRUMPTON.
Mrs. Hardcastle, Mrs. DAVENPORT,
Miss Neville, Miss FOOTE, Dolly, Miss GREEN,
Miss Hardcastle, Mrs. CHATTERLEY.

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Noured'din, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Zaib and Norab, Messrs. Heath and Smith.
Nobles, Messrs. Austin, O'Bryan, Collet, Grant, Sutton, and Vedy
Soldiers, Messrs. Crumpton, George, Montague, G. Pyne, &c.
Fair Star, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

The following is a Succession of the beautiful Scenery.

THE AVIS GROVE, OR FAIRY ABODE.

The Isle of Tenedos, Hassanbad's Villa, and Grounds on the Island

ENCHANTED WOOD, and FAIRY VISION.

Hassanbad's House. Picturesque Wood, and Waterfalls. The Port of Cyprus, and the Arrival of a splendid Grecian Galley into theHarbour

THE BOWER OF ILLUSION.

In which every object is multiplied, and every part of the Scenery augmented interminably. A general View of the Island of Cyprus.

THE BURNING FOREST

Which surrounds the Enchanted BASIN of DANCING WATERS.

To-morrow, Julius Cæsar, the Characters as before.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

Romeo and Juliet.

Prince of Verona, Mr. VINING,
Romeo, *(2nd. time these five years) Mr. KEAN*,
Mercutio, Mr. ELLISTON,
Paris, Mr. BARNARD, Capulet, Mr. POWELL,
Friar Lawrance, Mr. BROMLEY,
Balthazar, Mr. WEBSTER, Abram, Mr. Turnour,
Peter, Mr. KNIGHT,
Tybalt, Mr. PENLEY. Gregory, Mr. HOWELL,
Montague, Mr. MEREDITH,
Benvolio, Mr. THOMPSON, Page, Miss C. CARR,
Friar John, Mr. FOOTE,
Sampson, Mr. Hughes, Apothecary, Mr. Loveday,
Lady Capulet, Mrs. KNIGHT,
Juliet, Miss P. GLOVER,
(Her 2nd. attempt on any Stage)
Nurse (on this occasion) by Mrs GLOVER.

To conclude with the Musical Entertainment of

Paul and Virginia.

Paul, Madame VESTRIS,
Alambra, Miss COPELAND, Sebastian Mr. HUGHES,
Dominique, Mr. KNIGHT,
Don Antonio, Mr. GIBBON, Diego, Mr. WILLMOTT,
Captain Tropic, Mr. CATTIE,
Virginia, Miss POVEY, Mary, Mrs. BLAND,
Jacintha, Miss CUBITT,
In which she will introduce the Song of the Mocking Bird.
In Act II. a Dance by Miss TREE.

To-morrow, the Tragedy of PIZARO, Rollo, *Mr. Kean.*

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 144. *Thursday, May* 2, 1822. *Price* 1*d.*

DRURY LANE.

Miss P. Glover made her second appearance, last night, as *Juliet.* It was evident from the whole style of her performance that the interval since her *debut,* had been industriously employed in studying the parts of the character which her youth and inexperience least qualifies her to fulfill with due effect. That there *were* improvements in those parts we are happy so state; and we are, therefore, the more convinced that this very young lady has the power of one day becoming a very finished actress. Tutored and protected by her able and experienced mother, it is to be hoped and expected that she will rise rapidly in the profession she has selected, and become a virtuous as well as brilliant ornament to it.

She met with considerable applause throughout, and particularly in the bed-chamber scene, where she gave a much better picture of the horror Juliet feels at consigning herself to the tomb, than she did on the previous occasion. It may be observed of Miss Glover, that she has very uncommon powers for so young an actress, and that all her faults can be easily surmounted by the maturing of time and experience.

Mr. Kean acted *Romeo* with great effect in many parts.

The House was not very full, but respectably attended.

We understand a new Musical Drama, written by a Mr. Lynch, and the Music by Mr. Rooke, is in a state of great forwardness. Report says, it has much merit.

COVENT GARDEN.

She Stoops to Conquer, was acted, last night, to a moderately attended House. *Young Marlow* by Mr. C. Kemble, and Miss Hardcastle by Mrs. Chatterley. Mr. Kemble's performance of the bashful hero was very good, although, we must confess, he appears rather to labour to appear awkard: but in the parts where he is a bold wooer nothing could be easier than his manner. Mrs. Chatterley we cannot fully accept as a substitute for Mrs. Davison in this comedy. She is a pretty, pleasing lady, but she is deficient in many of the sterling requisites. Mrs. Davison shews more mind, which is to those who do not frequent the Theatre merely to criticise faces, a source of superior gratification to what even beauty can convey without it is allied to intellect. Mrs. Chatterley's dress as a Servant was rather too fantastic—rather too gay for the supposed bar-maid, but then it became her, and so we must not quarrel with her taste.

Theatre Royal, Covent Garden.

This Evening willbe performed the Tragedy of

JULIUS CÆSAR.

Mark Antony, Mr. C. KEMBLE, Brutus, Mr. YOUNG,
Cassius, Mr. MACREADY,
Julius Cæsar, Mr. EGERTON, Octavius Cæsar, Mr. CONNOR
Casca, Mr. FAWCETT, Decius, Mr. YEATS,
Trebonius, Mr. JEFFERIES, Metellus, Mr. COMER,
Titinus, Mr. CLAREMONT, Soothsayer, Mr. CHAPMAN,
Cinna, Mr. KING, Popilius Lœnas, Mr. NORRIS,
Flavius, Mr. HUNT, Servius, Mr. MEARS, Strato, Mr. HEATH,
Clitus, Mr. Sutton, Lucius, Mr. Parsloe, Varro, Mr. Collett,
Pindarus, Mr. Horrebow, Lepidus Mr. Ryals,
Plebians, Messrs. Barnes, Atkins, Crumpton, Grant, Montague, &c.
Calpurnia, Mrs. STERLING, Porcia, Mrs. FAUCIT.

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
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THE BURNING FOREST

Which surrounds the Enchanted BASIN of DANCING WATERS.

To-morrow, The Lord of the Manor.

Theatre Royal, Drury Lane,

This Evening will be performed the Tragedy of

PIZARRO.

SPANIARDS.

Pizarro, Mr. THOMPSON, Gonzalo, Mr. RANDALL,
Alonzo, Mr. COOPER,
Almagro, Mr WEBSTER, Davilla, Mr. TURNOUR,
Las Casas, Mr. BROMLEY,
Valverde, Mr. BARNARD, Centinel, Mr. Willmott.
Elvira, Miss EDMISTON.

PERUVIANS.

Ataliba, Mr. POWELL, Orozembo, Mr. POPE,
Rolla, Mr. KEAN,
Hualpa, Mr. FOOTE, Orano, Mr. VINING,
Huasca, Mr. SEYMOUR, Boy, Miss CARR.
High Priest, Mr. G. SMITH.
Cora, Mrs. W. WEST.

The Vocal Parts by Mr. HOWARD, Mr. GIBBON,
Mr. WILLIAMS, Miss POVEY,
Miss CUBITT, Mrs. BLAND, Mrs. ORGER,
Miss SMITHSON,
Messrs. Read, Sheriff, Willmott, Goodson, jun. Eames, Guischard,
Taylor, Johnson, &c.

After which, the Musical Entertainment of

The Turnpike Gate.

Crack, Mr. MUNDEN,
Sir Edward Dashaway, Mr. GIBBON,
Smart, Mr. HUGHES, Steward, Mr. WILLMOTT,
Henry Blunt, Mr. HOWARD,
Robert Maythorn, Mr. KNIGHT,
Old Maythorn, Mr. MEREDITH,
Groom, Mr. W. H. WILLIAMS,
Joe Standfast, Mr. GATTIE.
Landlady, Mrs. MARGERUM, Peggy, Miss CUBITT,
Mary, Miss POVEY.

To-morrow, Othello. Othello, Mr. Kean.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face: Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

Song—" SCHOOL ORATORS."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms*—

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats—Johnny Winter...

" A Tailor's Measure of Shakespear."

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Finale—" A Musical Good Bye at York.

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters:

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enongh.
Mr, MARK MAGNUM—*non eompos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 145. *Friday, May* 3, 1822. *Price* 1*d.*

COVENT GARDEN.

THERE is nothing like the *legitimate*, or if you please the *constitutional Theatre* after all. We are no *Reformers* in matters of taste, unless, indeed, when it becomes necessary to adapt "received opinions," to the aspects of the times, and render them conformable to "existing circumstances," and then we wish to be thought *Radicals* in a high sense of the term. We come away from seeing a production of the old school, and above all from one of our beloved bard's, with much feeling of freshness and delight—with so many warm sensations and pleasing images impressed upon, or renewed in our hearts and minds, that we are half tempted sometimes to wish that modern plays and play-wrights, and Mr. Farley to boot, were only things of imagination, and not of reality: but they are very well in their way too, for all stomachs are not alike, and even people of good digestion cannot always live upon roast beef and plumb-pudding. As for *Julius Cæsar*, (of which it is now our "hint to speak") it again attracted a full House, last night, and was so admirably embodied in all its parts, that we trust it will be repeated often, in order to give every Theatrical enthusiast an opportunity of witnessing the display of talent which the powerful triumvirate engaged in this piece, never fail to put forth. The quarrel-scene we think is one of the finest specimens of histrionic genius that the Stage at present is capable of producing: there is more room for point and effect, and the immediate feelings of the characters are brought more directly into play than in any other parts of the Tragedy, therefore, it comes with a stronger appeal to the breasts of an audience. Where there is so much to praise, and so little to find fault with, it may appear rather inviduous to censure any thing; but there were two or three little matters in the course of the performance which struck us as capable of improvement. *Anthony* is said on his first appearance, to enter for the *course:* is the *toga* the proper costume to be worn on such an occasion? What have the Lictors to do with their *fasces* in the field of battle? Could not a more dignified *Calphurnia* be found than Mrs. Sterling? and an interesting *Lucius* in the place of the tall boy who now disfigures the part? With best thanks to Mr. YOUNG for his beautiful elocution, and sustained feeling; to Mr. MACREADY for his bursts of energetic passion; and to Mr.

CHARLES KEMBLE for displaying a union of the qualities of both these great actors, though he possesses them in a different degree. We, for the present, take our leave of *Julius Cæsar*.

To-morrow, the Musical Drama of *The Slave*. On Monday, Shakespeare's Tragedy of *Julius Cæsar*. On Tuesday, Shakespeare's *Comedy of Errors*. On Wednesday, will be revived the Tragedy of *King Lear*. King Lear, (first time) Mr. Young. Duke of Burgundy, Mr. Norris. Duke of Cornwall, Mr. Jefferies. Duke of Albany, Mr. Connor. Earl of Kent, Mr. Fawcett. Earl of Gloster, Mr. Egerton. Edgar, Mr. C. Kemble, Edmund, Mr. Abbott. Goneril, Miss Love. Regan, Mrs. Faucit. Cordelia, Miss Foote. On Thursday, for the Benefit of Mr. C. Kemble, Shakespeare's Historical Play of *King Henry IV. Part II. with the Coronation*; and other Entertainments.

A Play, in three acts, (*interspersed with Music*) called

THE LAW OF JAVA,

Is in rehearsal, and wil speedily be produced.

DRURY LANE.

LAST night, was what is called a *ticket-night*, being for the benefit of several persons of the Theatre. *Pizarro* was performed with its usual effect, Mr. KEAN being *Rolla*, Mr. COOPER *Alonzo*, Mrs. W. WEST, *Cora*, and Miss EDMISTON, *Elvira*.

With respect to the latter lady, we have to apologise for not having noticed her representation of *Meg Merrilles* on last Saturday evening, our space on Monday having curtailed several of our observations. It was a very able performance, partaking of much natural feeling blended with wild enthusiasm. Her *Elvira* is certainly not equal to some of her characters, as she does not exhibit that commanding manner which is so essential to the part. Elvira should express, on some occasions, more meaning with her eye and attitude, than words can convey.

This Evening Mr. KEAN plays *Othello*, which is one of his best characters. On Monday he acts *Romeo*, to Miss GLOVER'S *Juliet*. Mr. BRAHAM appears to-morrow, as *The Seraskier*, in *The Siege of Belgrade*.

The Title and Index to the Fourth *Volume will be ready on Wednesday next.*

Printed by E. THOMAS, Denmark Court, Exeter 'Change.

Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received: and sold by CHAPPELL and Son, Royal Exchange.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

OTHELLO.

Duke of Venice, Mr. FOOTE,
Brabantio, Mr. POWELL, Cassio, Mr. PENLEY,
Gratiano, Mr. MEREDITH,
Montano, Mr. BARNARD. Julio, Mr. DOBBS,
Othello, Mr. KEAN,
Roderigo, Mr. FITZWILLIAM,
Lodovico, Mr. BROMLEY,
Julio, Mr. SHERIFF, Giovanni, Mr. HOGG,
Iago, Mr. COOPER,
Leonardo, Mr. TURNOUR, Marco, Mr. HOWELL,
Paulo, Mr. READ, Luca, Mr. RANDALL.
Antonio, Mr. WEBSTER Messenger, Mr. WILLMOTT
Desdemona, Mrs. W. WELT,
Emelia, Mrs. EGERTON.

To conclude with the Farce of the

Spectre Bridegroom;

Or, a Ghost in Spite of Himself.

Mr. Nicodemus, Mr. COOPER,
'Squire Aldwinkle, Mr. GATTIE,
Captain Vauntington, Mr. BARNARD,
Paul, Mr. SMITH, Dickory, Mr. KINGHT,
Miss Georgiana Aldwinkle, Mrs. ORGER,
Lavinia, Miss SMITHSON,

To-morrow, The Siege of Belgrade.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of The

Lord of the Manor.

Sir John Contrast, Mr. FAWCETT,
Rashly, Mr. PYNE.
Young Contrast, Mr. JONES.
Trumore, Mr. DURUSET, La Nippe, Mr. FARLEY,
Rental, Mr. Chapman. Huntsman, Mr. J. Isaacs,
Serjeant Sash, Mr. Horrobow.
Peggy, Mrs. LISTON, Sophia, Miss M. TREE,
Who will introduce, "*No joy without my love,*" [Cook]
"*Lost in Woe,*" [Mozart]—and "*Bid me discourse,*" [Bishop]
Annette, Miss STEPHENS.
Who will introduce, '*A Nightingale sung,*' [Welsh] '*Once a Knight,*'
"*If I had a Beau,*' [Bishop] and '*We're a' Noddin.*' [Hawes]
Moll Flaggon, Mr. LISTON,

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
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THE

Theatrical Observer:

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No. 145. *Saturday, May* 4, 1822. *Price* 1*d.*

DRURY LANE.

Mr. Kean's *Othello* has been often the theme of our praise; and he did not forfeit any portion of his right to equal justice at the critic's hands, for his performance of that character, last night. Of Mr. Cooper's *Iago,* we regret we cannot speak in high terms. This gentleman possesses many good points; but he has been reared in some wretched school of elocution. He may smile at the advice we are about to give him—but it is sound. At the close of the present season let him find out some judicious teacher, whose ear can regulate the tones of his voice; and let him devote a considerable portion of his time with such aid to getting rid of that unpleasant monotonous sing-song manner he has of terminating poetical sentences. If he would endeavour to govern both voice and action by a close adherence to nature, reason, and good taste, he would soon become a very superior actor. Mr. Cooper, we are sure, will not be angry at remarks aiming to render him service. Mrs. West's *Desdemona* is a very pleasing performance.

The House was tolerably well attended: the Galleries were rather thin.

MR. HARLEY.

This universal favorite, a character which he has attained equally by private worth, and talent in his profession, has a Benefit on Wednesday, May 8, at Drury Lane Theatre. His Bill of Fare is highly inviting; but the Editor conceives that the greatest pleasure to be derived from attending on the occasion, will result from the consciousness of promoting the interests of one who converts his honorable emoluments to the best purposes of filial and fraternal duty.

COVENT GARDEN.

We enjoyed a musical treat, last night, at this Theatre. The Opera itself, (*The Lord of the Manor*) is but "a thing of shreds and patches," but it is a vehicle for some delightful singing; and we heard the vocal rivals, (*Stephens and Tree*) in great perfection. The plaintive melody and arch vivacity of the former lady was finely called forth in the pretty new Scotch Air, "*We're a Noddin,*" and "*The Dashing White Serjeant,*" in both of which she was rapturously encored. "*Bid me discourse,*" and other pieces, received ample justice at the hands of the other *Syren.* Mr. Liston's *Moll Flaggon,* was quite killing as it always is. Mr. Jones's "man of fashion," *Young Contrast,* is as good as the part deserved;—altogether the piece was strongly cast, and went off well. The House was full.

Theatre Royal, Drury Lane,

This Evening will be performed the Opera of

Siege of Belgrade.

With a Military Overture by Mr. T. Cooke.

The Seraskier, Mr. BRAHAM,

In which character he will introduce, the celebrated Ballad, "*My Heart with Love is beating.*"
(Composed by Shield.)

And a New Serenade Composed by Mr. T. Cooke.

Michael, Mr. HUGHES,
Colonel Cohenberg, Mr. COOPER,
Leopold, Mr. HARLEY,
Ismael, Mr. G. SMITH, Yuseph, Mr. GATTIE,
Anselm, Mr. HOWARD,
Peter, Mr. FITZWILLIAM,

Katherine, Miss FORDE.
Who will Sing, "*Descend bright Victory!*"
Ghita, Mrs. BLAND, Fatima, Miss PHILLIPS,
Lilla, Madame VESTRIS,
Who will Sing "*The Hero when fallen*" [by Rooke,]

After which, the Farce of

Modern Antiques;

Or, The Merry Mourners.

Cockletop, Mr. MUNDEN,
Frank, Mr. WILLIAMS, John, Mr. WEBSTER,
Joey, Mr. KNIGHT,
Napkin, Mr. HUGHES, Thomas, Mr. WILLMOTT
Hearty, Mr. MEREDITH,

Mrs. Cockletop, Mrs. Harlowe, Belinda, Miss Phillips
Flounce, Mrs. MARGERUM,
Mrs. Camomile, Mrs. ORGER, Betty, Miss Cooper,
Nan, Mrs. COPELAND,

On Monday, Romeo and Juliet. Romeo, Mr. Kean, Juliet, Miss P. Glover, Mercutio, Mr. Elliston.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

THE SLAVE.

Governor of Surinam, Mr. BLANCHARD,
Capt. Malcolm, Mr. PYNE, Capt. Clifton, Mr. DURUSET,
Lindinburg, Mr. ABBOTT, Fogrum, Mr. LISTON,
Matthew Sharpset, Mr. JONES, Sam Sharpset, Mr. EMERY,
Gambia, the Slave, Mr. MACREADY,
Somerdyke, Mr. TAYLOR,
Mrs. Lindenburg, Mrs. STERLING, Stella Clifton, Miss LOVE,
Miss Von Frump, Mrs. DAVENPORT,
Zelinda, Miss SEPHENS.

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Noured'in, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Zaib and Norab, Messrs. Heath and Smith.
Nobles, Messrs. Austin, O'Bryan, Collet, Grant, Sutton, and Vedy
Soldiers, Messrs. Crumpton, George, Montague, G. Pyne, &c.
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Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
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THE BURNING FOREST

Which surrounds the Enchanted BASIN of DANCING WATERS.

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English Opera House, Strand.

Mr. Mathews at Home.

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From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms*—

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

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How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats—Johnny Winter...

" A Tailor's Measure of Shakespear."

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Finale--" A Musical Good Bye at York.

PART III. **STORIES ;**

In which Mr. Mathews will take *Steps* to introduce the following Characters :

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
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Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins

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THE
Theatrical Observer:
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Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 147. *Monday, May* 6, 1822. *Price* 1*d.*

COVENT GARDEN.

We regret to say that Mr. Macready* was so seriously indisposed as to be unable to perform his part of *Gambia*, in the *Slave*, on Saturday evening. Hand-bills were posted up in the afternoon intimating the circumstance, and requesting the public kindness for Mr. Connor, who, to prevent the necessity of a change of performance, had consented to undertake the character. Of Mr. Connor's execution of this task, we do not feel called on to pass any serious opinion beyond that of its being marked by a general respectability. Mr. Connor is a gentleman of very versatile talent, but it was not to be expected that he could on a very short notice do himself full justice. The audience, however, rewarded his efforts on several occasions with considerable applause.

The other characters were supported in their usual excellent manner. The House was very well attended.

DRURY LANE.

Mr. Braham delighted a genteel and rather numerous audience, on Saturday evening, as the *Seraskier*, in *The Siege of Belgrade.*

This Evening Mr. Kean plays *Lear.* He thus affords an opportunity to the public to compare his performance of the unfortunate old King, with that of Mr. Young, who is to act it at Covent Garden on Wednesday. *Romeo and Juliet*, was to have been performed; but the spirit of rivalship has put it aside for the present.

BATH THEATRE.

"We have much pleasure in stating to the Public, that Miss Wilson has by her great practice in Ireland, added considerably to that ease and graceful deportment for which we admired her so much on her former visit. *Adela* in *The Haunted Tower*, is well suited to Miss Wilson's powers, and she did ample justice to her author—the character has not been so well sustained since the time of Madame *Storace*—Mr. Horn played *Lord William* excellently; and sang "*Spirit of my sainted sire,*" with great effect.—Miss Dance has been playing a variety of characters with considerable applause."

* We are happy to find that Mr. Macready is able to play *Cassius* to-night.

Theatre Royal, Covent Garden.

This Evening will be performed the Tragedy of

JULIUS CÆSAR.

Mark Antony, Mr. C. KEMBLE, Brutus, Mr. YOUNG,
Cassius, Mr. MACREADY,
Julius Cæsar, Mr. EGERTON, Octavius Cæsar, Mr. CONNOR
Casca, Mr. FAWCETT, Decius, Mr. ABBOTT,
Trebonius, Mr. JEFFERIES, Metellus, Mr. COMER,
Titinus, Mr. CLAREMONT, Soothsayer, Mr. CHAPMAN,
Cinna, Mr. KING, Popilius Lœnas, Mr. NORRIS,
Flavius, Mr. HUNT, Servius, Mr. MEARS, Strato, Mr. HEATH,
Clitus, Mr. Sutton, Lucius, Mr. Parsloe, Varro, Mr. Collett,
Pindarus, Mr. Horrebow, Lepidus. Mr. Ryals,
Plebians, Messrs. Barnes, Atkins, Crumpton, Grant, Montague, &c.
Calpurnia, Mrs. STERLING, Porcia, Mrs. FAUCIT.

After which, a New Grand Melo-Drama, called

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Cherry, Mrs. VINING,
Saaguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
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Noured'din, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
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Theatre Royal, Drury Lane,

This Evening will be performed, (by Special Desire) Shakespeare's Tragedy of

KING LEAR.

King Lear, Mr. KEAN,
Duke of Burgundy, Mr. GIBBON,
Duke of Albany, Mr. THOMPSON,
Duke of Cornwall, Mr. PENLEY,
Earl of Kent, Mr. POPE,
Earl of Glo'ster, Mr. BROMLEY,
Edgar, Mr. COOPER, Edmund, Mr. BARNARD,
Oswald, Mr. FITZWILLIAM,
Captain of the Guard Mr. READ, Herald, Mr. Wilmott
Page to Goneril, Miss COOPER,
Page to Regan, Miss EDWARDS,
Old Man, Mr. FOOTE, Edward, Mr. VINING,
Cordelia, Mrs. W. WEST,
Goneril, Mrs. GLOVER, Regan, Mrs. KNIGHT.

After which, the Musical Extravaganza of

Giovanni in London.

Don Giovanni, Madame VESTRIS
Leporello, Mr. HARLEY, Mr. Florentine Finickin Mr. BARNARD
Mr. Deputy English, Mr. GATTIE, Pluto, Mr. MEREDITH,
Mercury, Mr. HOWLL, Charon, Mr. SMITH,
Firedrake, Mr. RANDALL, Drainemdry, Mr. WILLMOTT,
Porous, Mr. W. H. WILLIAMS, Simpkins, Mr. TURNOUR,
Popinjay, Mr. VINING, Shirk, Mr. HUGHES, Nokes, Mr SMITH,
Proserpine, Miss COOPER, Mrs. Leporello, Miss CUBITT,
Miss Constantia Quixotte, Miss POVEY, Mrs, English, Mrs. ORGER,
Succubus, Miss VALANCY, Tartarus, Mrs. BEST.
Mrs. Drainemdry, Mrs. HARLOWE, Mrs. Porous, Mss PHILLIPS,
Mrs. Simpkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLAND,

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THE

Theatrical Observer:

AND

Daily Bills of the Play.

" *Nothing extenuate nor set down aught in malice.*

No. 148. *Tuesday, May* 7, 1822. *Price* 1*d.*

DRURY LANE.

On Saturday evening, we quitted the House at the end of the Opera, and, therefore, were not aware of a silly disturbance, that took place respecting an alteration of the afterpiece, in consequence it seems of Mr. MUNDEN's unfortunate confinement to the house by the gout. We confess, we saw no placards announcing that event; but that must have been our own oversight. The following account of the affair is from *The Times.*

" The Farce of *Modern Antiques* was announced in the bills to follow the Opera of *The Siege of Belgrade.* But when the curtain rose for the commencement of the afterpiece, Miss Smithson appeared for her usual character in *Monsieur Tonson.* The audience remained silent until Messrs. Cooper and Barnard made their appearance, when loud hissing, and the usual indication of disapprobation, immediately commenced; upon which Mr. Cooper, coming to the front of the stage, said :—

" Ladies and Gentlemen,—I am totally at a loss to conceive the cause of your displeasure. Have not bills been posted in front of the Theatre, announcing the partial change of character? It is utterly impossible that the Farce of *Modern Antiques* could be performed without the assistance of Mr. Munden, who is confined to his bed by a sudden attack of the gout.

" A considerable portion of the audience seemed disposed to consider this explanation satisfactorily, but the number of persons who thought differently were still sufficient, by the expression of their dissatisfaction, to convert the performance, which was resumed upon the conclusion of Mr. Cooper's address, into dumb show. After a short interval, therefore, this gentleman came forward a second time, and, as soon as silence was obtained, repeated what he had before said, assuring them, upon his honour, of its truth. He therefore wished to know what they would have him do? (Cries of " Go on.") The performance was then again resumed; but still the noise, now wholly confined to the gallery, continued. After a short time, Mr. Elliston, having been repeatly called for, came forward, apparently labouring under indisposition, and addressed the House as follows :—

'The public apology made by Mr. Cooper has been received by the sensible part of the audience. (Great disapprobation.) Is this conduct proper, thus to endeavour to injure the property of the Theatre, without any cause? It is most improper. (Increased confusion, and cries of 'No reflections.') I do not mean to cast reflections; but can I prevent the dispensations of Providence? Can I bring Mr. Munden here from his bed of sickness? As soon as it was ascertained that he could not play, it was publicly announced, and a better farce substituted. [A voice in the gallery—"Why make distinctions?"—alluding, we believe, to the exclusion, in consequence of the alteration, of Miss Copeland.] I make no distinctions. I repeat, that a better farce has been substituted. You have already had two apologies for the change; you have now a third; can man do more? However, if this does not satisfy you, leave the house, you who are riotous, and your money shall be returned to you. (Applause.) Has not illness been allowed as a good plea in every Theatre in the world, and will it be denied to me? (No, no.) Is this the fair play I am to expect at the hands of a British audience? No man can tell when a dispensation of Providence may occur; and why, therefore, when it does, should it be necessary for me to come forward? It was by the merest accident that I happened to be here this evening; and would it not have been very hard, had I been away, to have interrupted the performance, because that had taken place which no man could prevent. Gentlemen, press not too heavily upon a fallen man." (No, no, enough, go on with the performance.)

The humble tone which pervaded the latter part of this address completely succeeded in removing the unfavourable impressions which its inauspicious commencement was calculated to create. The audience recovered their good humour; tranquility was restored; and *Monsieur Tonson* proceeded without further interruption."

Mr. Kean's *Lear*, in which character he appeared, last night, has many beauties, blended with those defects of manner, which this gentleman cannot always shake off. In all the highly empassioned, and some of the tender parts he becomes absorbed by the feelings he has to express, and gives the representation of them with vivid truth and effect, but where he is left to maintain the character in its more even parts, and make points from nice discriminating elocution, he is not always so happy in being able to wrap up his auditors in the conceptions he is embodying, and make them forget the *actor*.

COVENT GARDEN.

Julius Cæsar, with its former strong cast, was acted, last night, with great effect, to a crowded audience, in every part of the House.

Printed by E. Thomas, Denmark Court, Exeter 'Change.
Published by C. Harris, 25, Bow Street, by whom orders and communications are received; and sold by Chappell and Son, Royal Exchange.

Theatre Royal, Covent Garden.

This Evening will be Acted Shakspeare's

Comedy of Errors

With Songs, Duetts, Glees, &c. Overture and Music, by Bishop, &c.

Solinus, Duke of Ephesus, *Mr. Egerton*, Ægeon, *Mr. Chapman*, Antipholis of Ephesus, *Mr Duruset*, Antipholis of Syracuse, *Mr Jones*, Dromio of Ephesus, *Mr. W. Farren*, Dromio of Syracuse, *Mr. Liston*, Angelo, *Mr. Claremont*, Cleon, *Mr. Atkins*, Chares, *Mr. Jefferies*, Dr. Pinch, *Mr. Barnes*, Officer, *Mr. King*, Balthazar, *Mr. Taylor*, Cerimon, *Mr. Pyne*, Ctesiphon, *Mr. J. Isaacs*, Abbess, *Mrs. Faucit*, Adriana, *Miss Stephens*, Luciana, *Miss M. Tree* Lesbia, *Miss Shaw*, Hermia, *Miss Green*, Kitchen Wench, *Mrs Coates*

After which, a New Grand Melo-Drama, called

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Topack, (his Slave) Mr. GRIMALDI,
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THE BURNING FOREST

Which surrounds the Enchanted BASIN of DANCING WATERS.

To-morrow, King Lear, King Lear Mr. Young.

Theatre Royal, Drury Lane.

This Evening will be performed the Opera of

THE DUENNA.

Don Jerome, Mr. MUNDEN,
Ferdinand, Mr. *Barnard*, Don Antonio, Mr *Cooke*,
Carlos, Mr. BRAHAM,
Father Anselm, Mr. G. SMITH,
Father Paul, Mr. POPE, Lopez, Mr. WILLIAMS,
Isaacs Mendoza, Mr KNIGHT,
Louisa, Miss CUBITT, Clara, Miss FORDE,
Margaret, the Duenna, Mrs. HARLOWE

IN THE COURSE OF THE OPERA, THE FOLLOWING SONGS, &c.

Song—Antonio, " Tell me, my lute."
Song—Antonio, " Friendship is the bond of reason."
Song—Lousia, " Thou canst not boast.',
Song—Don Jerome, " If a daughter you have."
Song—Clara, " When sable night."
Song—Carlos, " Had I a heart."
Song—Isaac. " Give Isaac the nymph."
Song—Margaret, " Extatic lovely pangs."
Song—Carlos, " Ah, sure a pair was never seen."
Trio—Don Jerome, Isaac and Ferdinand, " A bumper of good liquor"
Trio—Carlos, Lousia & Antonio, " Soft pity never leaves."
Song—Don Jerome, " Oh the days when I was young."
Song—Clara, " Oh, say not woman's love is bought."
Duet—Louisa and Antonio, " Time has not thin'd."
Song—Clara, " Adieu thou dreary pile.'
Glee—Friars, " This bottle's the sun of our table."
Duet—Clara and Louisa, " Turn thee round I pray thee."
Glee---Louisa, Clara, Ferdinand, and Friar, " Oft does Hymen."

To conclude with the Farce of the

Sleeping Draught.

Doctor Vincolo, Mr. HUGHES,
Farmer Bruno, Mr. GATTIE, Yaldo, Mr. Willmott
Popolino, Mr. HARLEY,
1st. Fellow, Mr. Webster, 2nd. Do. Mr. Turnour,
Rinaldo, Mr. BARNARD, Gabriotto, Mr WILLIAMS
Nonna, Mrs. ORGER,
Signora Francesca, Miss SMITHSON.

To-morrow, Love in a Village, Mr. Harley's Benefit.

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AND

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No. 149. *Wednesday, May* 8, 1822. *Price* 1*d.*

DRURY LANE.

THE Opera of *The Duenna,* was performed, last night. It might be supposed that the comic portion of this work of *Sheridan,* supported by the names of MUNDEN and KNIGHT, and the musical part by those of BRAHAM, T. COOKE, &c. would have drawn a very full House. In better days we know it would; but now, alas! excellence has lost its due attraction here it would seem. The Dress-Boxes had some elegant company, but they were not full, and every other division of the House was very thinly attended.

The performance was in many parts most admirable. Mr. MUNDEN's *Don Jerome,* was very spirited and humorous; altho' "cunning little *Isaac*" is not exactly in Mr. KNIGHT's line, he did it with very tolerable effect.

Mr. BRAHAM as *Carlos,* displayed in a most ample manner the wonderful powers of his voice: all his songs were encored. We confess, however, we did not like his style of executing "*Had I a heart for falsehood fram'd,*" He does not sing it with the delightful simplicity that confers on this song its chief charm. Mr. Braham instead of attending to the character of it, which is in the spirit of tender frankness, embellishes with such profusion that we are lost in his science, and forget the sentiment intended to be conveyed. "*Ah sure a pair,*" was hardly sung with sufficient playfulness: but "*Just like Love,*" was delightfully given, and rapturously encored.

Mr. T. COOKE as *Antonio,* executed his songs with that taste for which he is distinguished. In the duet with Louisa, "*Time has not thinned,*" his part was excellently sustained: and an encore followed.

Miss FORDE sang the songs of *Clara* with considerable effect. We wish we could communicate to this young lady a little more firmness. She was evidently alarmed at the task of singing "*Adieu thou dreary pile,*" but, notwithstanding, it did her great credit. An encore was very generally called for; but it was opposed by the ignorant idea of being too great an effort to be repeated, and was not persevered in.

Miss CUBITT played the part of *Louisa* rather too flatly, but she sung very well.

The Duenna was most laughably acted by Mrs. HARLOWE.

The RENTERS, *and* Ladies and Gentlemen *on the* FREE LIST *of this Theatre are reminded that their good friend Mr.* MASSINGHAM, *Clerk of the Renters and Subcriber's Office Box Door, has a* BENEFIT *To-morrow Evening.*

COVENT GARDEN.

The Comedy of Errors, with *Songs*, &c. was played, last night, to a numerous audience. The Dress Boxes, First Circle, and Pit, were quite full. The acting was in general excellent, and the music very delightful.

This Evening, Mr. Young plays *King Lear*. The tragedy, as now acted, is an alteration by Tate: and although stage effect may thereby be promoted, it is a great injury to its original vigour and beauty. Mr. Young has played Lear in Dublin, with great applause.

MR. CHARLES KEMBLE's BENEFIT,

On to-morrow Evening, Thursday, May 9, at Covent Garden Theatre, affords an opportunity to the admirers of chaste acting, to give a personal proof of their good taste.

The following Songs *are to be sung this evening in The Vocal Concert, given by Mr. Harley.*

Glee—' Farewell, merry maids'
Duet---' When thy bosom heaves the sigh.'.....Mr. Braham and Miss Forde.
Bravura—' The Soldier tired, ...Miss Forde
Song—' Friend of my soul, this goblet sip,' Mr. Braham
Duet—' O Nanny, wilt thou gang wi' me?' Mrs. Bland, and Miss Povey.
Song---' How sweet at close of silent Eve,' (accompanied on the harp) Miss Copeland.
Song---' We all love a pretty Girl,' Mr. Braham.
Song---' Oh softly sleep my baby boy,' Miss Povey.
Catch---' Fie, nay, prythee, John.'
Song---' Paddey Carey, (in character) Mr. Fitzwilliam.
Tne admired Echo Song, (from Brother and Sister) Miss Povey.
Duet---' Like the bright dawn of day,' Madame Vestris and Miss Cubitt.
Bravura---' Untouch'd by Love the Maiden's breast.' Miss Cubitt.
Duet---' Time has not thinn'd my flowing hair,' Mrs. Bland and Miss Forde.
Trio---' The bowers of Moselie.' (from the Bride of Abydos) Mrs. Bland, Miss Cubitt, and Miss Povey.
Catch---' Would you know my Celia's charms.'

Leader of the Band, &c. Mr. T. Cooke.

Printed by E. Thomas, Denmark Court, Exeter 'Change.

Published by C. Harris, 25, Bow Street, by whom orders and communications are received; and sold by Chappell and Son, Royal Exchange.

Theatre Royal, Drury Lane.

Mr. HARLEY's NIGHT.

This Evening will be performed, (1st time this season) the Opera of

Love in a Village.

Sir William Meadows, Mr. FOOTE, Young Meadows, Mr. COOKE,
Hawthorn, Mr. BRAHAM,
Justice Woodcock, Mr. MUNDEN, Eustace, Mr. BARNARD,
Hodge, Mr. KNIGHT, Carter, Mr. Vining, Footman, Mr. Gibbon,
Rosetta, (*first time*) Miss FORDE,
Lucinda, Miss POVEY, Madge, Mrs. BLAND,
Housemaid, Mrs. BARNARD, Cook, Mr. W. H. WILLIAMS,
And Deborah Woodcock, (*for this night only*) Mr. HARLEY.
In which character he will introduce a Comic Ditty, entitled
'The Youthful Days of Deborah Woodcock.'
In Act I. A Country Wake and Statute Dance.
End of the Opera, Mr. Braham and Madame Vestris, will sing the celebrated Duet, from the English Fleet, of *Vive Le Roi.*

The Dashing White Serjeant, by Madame VESTRIS.

NEW COMIC SONGS BY MR. HARLEY.

The Parliament Man; or, no Silent Members.

Pick and Choose; or, Ladies of all Sorts.

The celebrated Mock Italian Trio, after the manner of three eminent Performers, by Mr. T. COOKE.

The Countryman's Courtship, by Mr. KNIGHT.

After which, will be revived O'Keefe's laughable Farce of

THE FARMER.

Captain Valentine, Mr. BARNARD,
Fairly, Mr. BROMLEY, Colonel Dormant, Mr. FOOTE,
Farmer Blackberry, Mr. G. SMITH,
Counsellor Flummery, Mr. MEREDITH, Rundy, Mr. KNIGHT,
Stubble, Mr. Willmott, Waiter, Mr. Webster,
And Jemmy Jumps, Mr. HARLEY, his 1st appearance in that character,
Betty Blackberry, Madame VESTRIS,
Louisa, Miss CUBITT, Molly Maybush, Miss POVEY,
(Their first appearance in those characters.)

The favorite Pas Seul, from Guy Mannering, by Miss TREE.

To conclude with,

A VOCAL CONCERT,

When the Stage will represent an *ILLUMINATED GARDEN and ORCHESTRA,* in which will be given

A RIDOTTO AL FRESCO.

To-morrow, The Clandestine Marriage.

Theatre Royal, Covent Garden.

This Evening will be performed, Shakespeare's Tragedy of

KING LEAR.

Earl of Gloster, Mr. EGERTON, Edgar, Mr. C. KEMBLE,
King Lear, (first time) Mr. YOUNG, Duke of Albany, Mr. CONNOR
Edmund, Mr. ABBOTT, Oswald, Mr. FARLEY,
Duke of Burgundy, Mr. NORRIS, Duke of Cornwall, Mr. J. JEFFERIES,
Earl of Kent, Mr. FAWCETT,
Knights, Messrs. *Atkins*, and *Grant*, Physician, *Mr. Claremont*,
Captain of the Guard, Mr. *Mears*, Officer, Mr. *Ryals*,
Herald, Mr. *Parsloe*, Pages, Masters *Batt and* Moore.
Edward, Mr. *King*, Russians, Messrs. *Crumpton and George*.
Dordelia, Miss FOOTE. Arante, Miss SHAW,
Goneral, Miss LOVE, Began. Mrs, FAUCIT.

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Zaib and Norab, Messrs. Heath and Smith.
Nobles, Messrs. Austin, O'Bryan, Collet, Grant, Sutton, and Vedy
Soldiers, Messrs. Crumpton, George, Montague, G. Pyne, &c.
Fair Star, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.
The following is a Succession of the beautiful Scenery.
THE AVIS GROVE, OR FAIRY ABODE.
The Isle of Tenedos, Hassanbad's Villa, and Grounds on the Island
ENCHANTED WOOD, and FAIRY VISION.
Hassanbad's House. Picturesque Wood, and Waterfalls. The Port of Cyprus, and the Arrival of a splendid Grecian Galley into the Harbour
THE BOWER OF ILLUSION.
In which every object is multiplied, and every part of the Scenery augmented interminably. A general View of the Island of Cyprus.
THE BURNING FOREST
Which surrounds the Enchanted Basin of Dancing Waters.

To-morrow, King Henry IV. Part II. Mr. C. Kemble's Benefit.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 150. *Thursday, May* 9, 1822. *Price* 1*d.*

COVENT GARDEN.

Last night, Mr. Young added another wreath to his fame, by the performance of *King Lear.*

It was his first appearance in this character, before a London audience; and coming in contact with the remembrance of Mr. Kemble's Lear, and with the existing Lear of Mr. Kean, great curiosity was naturally excited to see him. Mr. Young has been said by those who have witnessed his performance of the aged Monarch at Bath and Dublin, to be deficient in the expression of the stronger emotions that spake the abused Monarch. If so, on those occasions, he has by his representation of last night, greatly redeemed that fault. He plays the character with all the natural bearing of age, never forgetting for an instant, that he is "fourscore and upwards." His manner has much more of Mr. Kemble's than Mr. Kean's in it. He, perhaps, does not make quite so many points as the former, nor astonish us so often as the latter by the force of whirlwind passion, but taking the whole as the delineation of a man whose weight of years may be supposed to check the power of giving an adequate violence to the expression of his roused feelings, yet who has, under the infirmities of age, gleams of a vigorous mind, and spirit-moved occasional returns of bodily strength, Mr. Young's embodying must be considered a masterly effort. He received great applause throughout.

Mr. C. Kemble's *Edgar* was admirably acted. He ably marked the motives for his assumed madness: and there is only one thing which we thing he might improve, namely, the tones of Poor Tom, which should be more contrasted with Edgar's natural voice, for the purposes of concealment.

Mr. Fawcett's *Kent* had much frankness in it, but if he were sometimes to remember in his peasant's garb that he is really an Earl, his performance would be improved.

Miss Foote was a most interesting *Cordelia.*

The Dresses are very absurd. Is it not ridiculous to hear ancient Britons invoking the Gods in the costume of Queen Elizabeth's days?

The House was full in the pit, dress-boxes, and galleries, but the upper-circles were not so well attended.

DRURY LANE.

Mr. Harley had a *bumper* benefit, last night. As *Deborah Woodcock,* in *Love in a Village,* he was highly entertaining.

Theatre Royal, Covent Garden.

MR. C. KEMBLE's NIGHT.

This Evening will be performed, Shakespeare's Play of

KING HENRY IV.

King Henry, Mr. MACREADY,
Prince of Wales, Mr. C. KEMBLE, Prince John, Mr. ABBOTT,
Lord Chief Justice, Mr. EGERTON,
Sir John Falstaff, Mr. FAWCETT, Justice Silence, Mr. EMERY,
Justice Shallow, Mr. W. FARREN,
Pistol, Mr. BLANCHARD, Davy, Mr. TAYLOR,
Dame Quickly, Mrs. DAVENPORT.

In which will be introduced Four Additional Scenes, displaying

The Grand Coronation.

Scene I.—The Platform leading to the Abbey—*Grieve.*
(The Procession.)
Scene. II.—Westminster Abbey—*Pugh.* (The Coronation)
Scene III.—The Cloisters of the Abbey.—*Capon.* The Return from the Abbey to Westminster Hall.
Scene IV.---The Grand Banquet---*T. Grieve.* The Royal Throne,

The Champion.

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Zaib and Norab, Messrs. Heath and Smith.
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs,
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Fair Star, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

To-morrow, Julius Cæsar.

Theatre Royal, Drury Lane,

This Evening will be performed the Comedy of The

CLANDESTINE Marriage.

Lord Ogleby, Mr. W. WEST,
(His first appearance in that character on this Stage.)
Sir. J. Melville, Mr. COOPER,
Canton Mr. GATTIE, Sterling, Mr. WATKINSON,
Lovewell, Mr. PENLEY,
Serjeant Flower, Mr. BROMLEY,
Brush, Mr. HARLEY,
Traverse, Mr. WILLMOTT.
Mrs. Heidelberg, Mrs. HARLOWE,
Betty, Miss COPELAND,
Miss Sterling, Mrs. GLOVER,
Fanny, Mrs. W. WEST,
Chambermaid, Mrs. ORGER

After which, the Musical Entertainment of

No Song No Supper.

Robin, Mr. W. H. WILLIAMS,
Frederick, Mr. HOWARD, Crop, Mr. BARNARD,
Endless, Mr. HARLEY,
Thomas, Mr. SMITH, William, Mr. G. SMITH,
Dorothy, Mrs. BLAND,
Louisa, Miss CUBITT, Nelly, Mrs. MARGERUM,
Margaretta, Miss POVEY.

To-morrow, Macbeth. Macbeth, Mr. Kean.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures,
on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* –" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face: Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

Song—" SCHOOL ORATORS."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms*—

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats—Johnny Winter...

" A Tailor's Measure of Shakespear."

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Finale—" A Musical Good Bye at York.

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters:

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—*(first floor.)*
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 151. *Friday, May* 10, 1822. *Price* 1*d.*

DRURY LANE.

Last night, was a *Ticket-night*, that is, the performance was for the Benefit of several persons attached to this Establishment, who issue tickets seperately amongst their friends, one half the price of which goes to the Manager to pay expenses, and the other half is for their own advantage. The Play was The Clandestine Marriage, *Lord Ogleby* by Mr. W. West, the husband of that very pleasing actress Mrs. W. West.

This gentleman, although not a member of the Drury Lane Company, nor of any other that we are aware of, once before fell under our criticism for a slight performance in our publisher's shop; but, however incorrectly he played his part on that occasion, we readily forgave it as arising from conjugal regard: and we can assure him that we have no angry recollections to influence the remarks that we feel ourselves compelled to make on his attempt of last night.

A benefit night is one usually devoted to the critic's repose; but on the present occasion, we threw away our night-cap, and resolved to witness the efforts of the new *Lord Ogleby*. We were inclined to judge leniently for many reasons; and particularly because as Mr.W's. father was one of the sharers in the benefit, it might be supposed that the son with true filial love had sought nothing but to promote his parent's interest by the attraction of his *debut*. However, we found before *Lord Ogleby* had got through half of his first scene, that to *praise* was impossible; and as to *flatter* it not in our nature, and as to withhold candid criticism, amidst delusive *friendly* plaudits, would be a breach of duty, we have made up our minds to tell Mr.West, that for the preservation of his good fame in any other calling than that of an actor in which he may be engaged, it is to be hoped he will never again appear on the Stage, at least, as *Lord Ogleby*. We can assure him that a certain animal in Pidcock's menagerie, which very often walks on its hind legs, might be trained to go through the same *graces* he displayed, with superior *eclat*. Mr. West's voice, also, is quite unfit for any male character, unless it be the starved Apothecary in Romeo and Juliet, for as Master Slender says, "he speaks small like a woman." It is with a view to prevent Mr. West being misled by the applause of his polite friends, into a belief of his having histrionic talents, and thus be tempted to seek fame in the haunts of *Thalia* to his great injury, that we are induced to be thus justly severe.

Mr. WATKINSON plays *Sterling* more vulgularly than is necessary.

Mr. GATTIE'S *Canton* is an excellent representation of the *Swiss* of the old school.

Mr. HARLEY is a smart *Brush*, and dusted Mrs. ORGER'S cheek with very valet-like elegance.

Mr. COOPER as *Sir J. Melville*; and Mr. PENLEY as *Lovewell*, had enough of the *gentleman* about them.

The ladies acted their several parts with good effect.

The Dress Boxes, Pit, and Galleries, were well attended.

COVENT GARDEN.

A BRILLIANT and crowded audience were assembled here, last night, to grace the benefit of Mr. CHARLES KEMBLE. The Play of *Henry the Fourth*, got up with great splendour, and represented in its principal characters by some of the most distinguished performers of this establishment, was in itself a great attraction.

Mr. MACREADY played *King Henry* in excellent style. Mr. FAWCETT was the jolly knight *Sir John Falstaff:* He throws in a great deal of humor, but it has not the unctuous quality of natural waggery;—the melting of fat wit, that slides mirthfully into favor from a plump, glossy, countenance. Mr. FAWCETT'S *Falstaff* has too many angles: his rotundity does not sit with an easy grace upon him: he does not make us forget the stuffing; and we laugh with the *actor* rather than with *Sir John.*

Mr. C. KEMBLE'S *Prince of Wales* has always been an admired rspresentation; and last night we were reminded of all that distinguished it: an easy elegance—a polish amidst low humor; and at length a princely bearing, when called to more serious scenes. The other characters were ably supported by Mr. Emery, Mr. Farren, and Mr. Blanchard; and Mrs. DAVENPORT'S *Dame Quickly* was very good.

The Coronation was very superb.

"*THE DOGE OF VENICE.*"

Dramatic Authors who Print and Publish their Plays, can no longer hope to restrain Managers from acting them; for the Court of King's Bench have given it as their opinion that an action cannot be maintained for the representation of Lord Byron's Tragedy of *The Doge of Venice.*

Printed by E. THOMAS, Denmark Court, Exeter 'Change.

Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange.

Theatre Royal, Covent Garden.

This Evening will be performed the Tragedy of

JULIUS CÆSAR.

Julius Cæsar, Mr. EGERTON,
Octavius Cæsar Mr. CONNOR, Brutus, Mr. YOUNG
Cassius, Mr. MACREADY,
Casca, Mr. FAWCETT, Decius, Mr. ABBOTT,
Marc Antony, Mr. C. KEMBLE,
Trebonius, Mr. JEFFERIES, Metellus, Mr. COMER
Soothsayer, Mr. CHAPMAN,
Cinna, Mr. KING, Flavius, Mr. HUNT,
Popilius Lœnas, Mr. NORRIS, Servius, Mr. MEARS
Titinius, Mr. CLAREMONT,
Strato, Mr. HEATH, Clitus, Mr. SUTTON,
Lucius, Mr. PARSLOE, Pindarus Mr HORREBOW
Varro, Mr. COLLETT, Lepidus, Mr. RYALS.
Plebeians, Mess. Barnes, Atkins, Crumpton, Grant, Montague, &c.
Portia, Mrs. FAUCIT.
Calpurnia, Mrs. STERLING,

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Zaib and Norab, Messrs. Heath and Smith.
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs,
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,

Fair Star, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

To-morrow, a new Play, (interspersed with music,) called
The Law or Java.

Theatre Royal, Drury Lane,

This Evening will be performed Shakspeare's Tragedy of

MACBETH.

Duncan, King of Scotlond, Mr. POWELL.
Malcolm. Mr. BARNARD, Donalbain, Miss CARR
Macbeth, Mr. KEAN,
Macduff, Mr. COOPER, Banquo, Mr. POPE,
Lenox, Mr. THOMPSON,
Rosse, Mr. PENLEY, Fleance, Miss G. CARR,
Siward, Mr. BROMLEY. Seyton, Mr. WEBSTER,
Murderers, Messrs. Willmott, Howell, &c.
Officers, Messrs. Turnour, Read.
Sergeant, Mr. VINING, Physician Mr MEREDITH,
Lady Macbeth, Mrs. W. WEST,
Gentlewoman, *Mrs. Barnard*, Hecate, *Mr. G. Smith*,
1st. Witch *Mr. Gattie*, 2nd Witch, *Mr Knight*,
3rd Witch, *Mr Harley*,
Singing Witches,—*Messrs. Howard, Gibbon, Fitzwilliam, Randall, Sheriff, D. Smith. Miss Povey, Mrs. Bland, Miss Copeland, Miss Forde, Cubitt, Mrs. Orger, Miss Smithson, Mrs. Harlowe.* *Messdms. Margerum, Hill, Webster, Phillips, Edwards*, &c.

After which, the Musical Entertainment of

Paul and Virginia.

Paul, Madame VESTRIS.
Alambra, Miss COPELAND, Sebastian Mr. HUGHES,
Dominique. Mr. KNIGHT,
Don Antonio, Mr GIBBON, Diego, Mr. WILLMOTT,
Captain Tropic, Mr. GATTIE.
Virginia, Miss POVEY, Mary, Mrs. BLAND,
Jacintha, Miss CUBITT,
In which she will introduce the Song of the Mocking Bird.
In Act II. a Dance by Miss TREE.

To-morrow, The Opera of GUY MANNERRING. Henry Bertram, *Mr. Braham.*

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 152. *Saturday, May* 11, 1822. *Price* 1*d.*

DRURY LANE.

Mrs. W. West appeared last night, as *Lady Macbeth,* and we regret that she did, because every deviation of an excellent performer from the line of acting which nature and acquirements have limited her to, must be an injury to her fame. Mrs. West is decidedly an actress for the milder passions—she cannot declaim---she cannot assume a daring firmness either in tone or manner with adequate effect, for her voice wants steadiness, and her features are too soft and fair. She has, however, studied the character of Lady Macbeth closely, and, therefore, represented it on the whole in a respectable manner. Occasionally, she delivered some of the passages with much propriety, particularly on the committing of Duncan's murder, and in the chiding of Macbeth in the Banquet-scene; the sleep-walking scene, also, was not badly executed. But we hope she will not be flattered into a supposition, that she is calculated to produce much effect in this line of tragedy: why she has played *Lady Macbeth* at all, whilst Miss Edmiston is of the company, we know not. Certain it is, that the latter lady is as much better fitted to act this ferocious part, as Mrs. West is to perform the gentle Cordelia.

Mr. Kean's *Macbeth* is in some parts very fine---the whole of the murder-scene; the Banquet-scene; and the Battle-scenes, were admirably performed.

The Dress-Boxes and First Circle were nearly full of genteel company, and the Pit was well attended. The other divisions were very thin.

COVENT GARDEN.

Julius Cæsar, was acted, last night, to a numerous and elegant audience. The Pit, Dress-Boxes, and Galleries, were crowded. It is delightful to see a classical play of our immortal Bard thus attractive without the aids of spectacle. The acting in the quarrel-scene between *Brutus* and *Cassius* was a little languid, and did not elicit, therefore, the usual applause.

This Evening a New Drama, in 3 Acts, appears: it is written by Mr. Colman. The Music is by Mr. Bishop.

Theatre Royal, Covent Garden.

This Evening will be performed a Play, in 3 acts, (insterspersed with music) called

The Law of Java.

With entirely New Scenery, Machinery, Dresses, and Decorations.

The Overture, and Music, composed by Mr. Bishop.

Emperor of Java, Mr. ABBOTT,
Agib, Captain of the Prisons, Mr. DURUSET,
Grumbick, Under Jailer, Mr. ATKINS,
Bafpa, Cojo | Eunuchs of the Haram | Mr. J. ISAACS, Mr. BARNES,
Parbaya, a native of Macassar, Mr. YOUNG,
Orzinga, a Mahometan Priest, Mr. YATES,
Abdallah, (his attendant) Mr. JEFFERIES,
Major Ven Glozon, (Commandant of Troops in the service of the Dutch East India Company, Mr. FAWCETT,
Hans Gayvelt, Van Glozen's Nephew, and a Cadet, Mr. JONES,
Snickersnee, a Servant in the Dutch Service, Mr. Comer,
Pengoose, English Servant to Hans Gayvelt, Mr. LISTON.
Zaide, Nourjadhee, | Females of the Haram, | Miss M. TREE, Miss STEPHENS,

---

To which, will be added, the Farce of

Raising the Wind.

Jeremy Diddler, Mr. JONES,
Plainway, Mr. BLANCHARD,
Fainwou'd, Mr. MEADOWS, Sam, Mr. EMERY,
Waiter, Mr. Atkins, Richard, Mr. Mears,
John, Mr. Norris, Robert, Mr. Heath.
Peggy, Miss LOVE.
Laurelia Durable, Mrs. DAVENPORT,

Theatre Royal, Drury Lane,

This Evening will be performed the Musical Drama of

Guy Mannering.

Col. Mannering, Mr. PENLEY,
Dominie Sampson, [2nd time] Mr. HARLEY.
Henry Bertram, Mr. BRAHAM,
In which character he will introduce the celebrated Echo Duet, from "The Americans," "Now hope, now Fear," with Miss Forde.
"*The Sun his bright rays.*" (From the Opera of Zuma.)
The Last Words of Marmion,' (by Dr. Clarke,) and Bruce's Address to his Army, "Scots wha hae wi' Wallace bled !"
Dandie Dinmont, Mr. W H. WILLIAMS,
Dirk Hatteraick, Mr VINING,
Bailie Mucklethrift, Mr HUGHES,
Gilbert Glossin, Mr GATTIE,
Jack Jabos, Mr. TURNOUR, Franco, Miss C. CARR,
Serjeant M'Crae, Mr HOWELL,
Gabriel, Mr. G. SMITH, Sebastian, Mr. WEBSTER,
Farmer Crabtree, Mr GIBBON,
Farmer Harrow, Mr D. SMITH.
Farmer Flail, Mr. READ.
Lucy Bertram, Miss POVEY,
Meg Merrilies, [2nd time] Miss EDMISTON,
Julia Mannering, Miss FORDE,
Flora, Mrs. ORGER,
Mrs. MCandlish, Mrs. HARLOWE,
Gipsey Girls, Mrs. BLAND and Miss CUBITT.
Gipsies, Messrs. Sheriff, Randall, Willmot, Eames,
Mesdms. Barnard, Margerum, Phillips, &c.

After which, *(not acted at this Theatre)* the Comedy of

Katherine & Petruchio.

Petruchio, Mr. COOPER,
Baptista, Mr. FOOTE, Hortensio, Mr. HOWELL,
Musick-master, Mr. W. H. WILLIAMS, Tailor, Mr. KNIGHT.
Biondello, Mr. WILLMOTT, Pedra, Mr. WEBSTER,
Grumio, Mr. WATKINSON, Cook, Mr. TURNOUR,
Nathaniel, Mr. Sheriff, Gabriel, Mr. Seymour, Gregory, Mr. Read,
Adam, Mr. Gibbon, Ralph, Mr. Randall.
Bianca. Mrs. BARNARD, Curtis, Mrs. MARGERUM.
Katherine, Mrs. GLOVER.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures,
on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face: Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

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Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms—*

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats—Johnny Winter...

" A Tailor's Measure of Shakespear."

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Finale—" A Musical Good Bye at York.

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters:

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—*(first floor.)*
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice.

No. 153. *Monday, May* 13, 1822. *Price* 1*d.*

COVENT GARDEN.

On Saturday night, a new Play, interspersed with music, was brought out, under the title of *The Law of Java.*

It is said to be written by Mr. Colman; and, if so, we can only hold up our hands, and turn up our eyes, that the author of *Inkle and Yarico, The Heir at Law, The Poor Gentleman, &c. &c.* could have been permitted by his friends to obscure his fame by this glimmering of wasted genius. The construction of the whole piece is weak; the dialogue is without uniform pathos in the serious parts, and without wit or pointed humor in the lighter ones: the *interest* closes before the termination of the first act; and the *action* of the evident, preconceived, main business, is hung up by scenes of the most uninteresting, common-place, heavy nature.

The Songs given to Miss Tree are most soporific; but Miss Stephens has two lively ones which were encored. The audience laughed at the character of a *Tourist* in Liston's comical keeping, an idea torn out of "My Pocket-book," and they were very grave at all the rest: but although there was some disapprobation at the close, the applauders carried it.

The following is a detail of the Plot:

The Piece opens with a chorus of soldiers in a Factory of the Dutch East India Company at *Java. Major Van Glozen*, the commandant, appears in expectation of the arrival from Holland of a nephew, *Hans Gayvelt*, who has been educated at the Major's expense, and is to be placed as a cadet in the garrison. A letter is received by the Major announcing the young gentleman's approach, and that he has sent forward his servant *Pengoose*, an Englishman, an honest fellow, but rather too fond of *journalising* all he sees and hears. *Pengoose* is introduced, memorandum-book in hand, noting the surrounding novelties. The Major places him on the muster-roll, which *Mr. Pengoose* does not fail to note in his book, together with the temper and personal appearance of the Major, not forgetting to state that the natives build their houses of bamboo, and *queries*—"Whether bamboo is not *young mahogany*?" Young *Gayvelt* at length arrives, and his uncle is delighted to find him such a fine dashing fellow. The news at home, of course, is desired by the Major, and amongst other questions he enquires how his wife is, whom he left in Amsterdam. Gayvelt appears disconcerted, and looks very melancholy, but at last in the most feeling manner breaks the sad intelligence that Mrs. Van Glozen is no more. The Major, it might be supposed, on hearing this sad news, would be overpowered with grief, and fall senseless into his nephew's arms—but not a feature is changed, not a sigh escapes from his phlegmatic bosom, and all he utters with a tone of happy indifference is—"Dear me!"

The House was crowded.

(To be continued to-morrow.)

DRURY LANE.

Guy Mannering was performed for the second time. Mr. Braham as *Henry Bertram,* gave his songs with fine effect. Mr. Cooper as *Petruchio,* in the after-piece, received great applause: as did Mrs. Glover in the part of *Katherine.*—The House was pretty well attended.

Theatre Royal, Covent Garden.

This Evening will be performed, 2nd time, a Play, in 3 acts (interspersed with music) called

The Law of Java.

With entirely New Scenery, Machinery, Dresses, and Decorations.

The Overture, and Music, composed by Mr. Bishop.

Emperor of Java, Mr. ABBOTT,
Agib, Captain of the Prisons, Mr. DURUSET,
Grumbick, Under Jailer, Mr. ATKINS,
Baſpa, Cojo | Eunuchs of the Haram | Mr. J. ISAACS, Mr. BARNES,
Parbaya, a native of Macassar, Mr. YOUNG,
Orzinga, a Mahometan Priest, Mr. YATES,
Abdallah, (his attendant) Mr. JEFFERIES,
Major Van Glozen, (Commandant of Troops in the service of the Dutch East India Company, Mr. FAWCETT,
Hans Gayvelt, Van Glozen's Nephew, and a Cadet, Mr. JONES,
Snickersnee, a Serjeant in the Dutch Service, Mr Comer,
Pengoose, English Servant to Hans Gayvelt, Mr. LISTON.
Zaide, Nourjadhee, | Females of the Haram, | Miss M. TREE, Miss STEPHENS,

---

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Zaib and Norab, Messrs. Heath and Smith.
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs,
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Fair Star, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

Theatre Royal, Drury Lane,

This Evening will be performed the Tragedy of

HAMLET.

Claudius, King of Denmark, Mr. POWELL,
Laertes, Mr. BARNARD,
Rosencrantz, Mr. WEBSTER, Priest, Mr. FOOTE,
Hamlet, Mr. KEAN,
Horatio, Mr. PENLEY,
Osrick, Mr. FITZWILLIAM,
Polonius, Mr. MUNDEN,
Guildenstern, Mr VINING,
Marcellus, Mr. WILLMOTT, Francisco, Mr. SMITH,
Bernardo, Mr. HOWELL,
Actors, Messrs. Bromley, and W. H. Williams,
1st. Grave-digger, Mr. Harley,
Second Grave-digger, Mr. Hughes,
First Sailor, Mr. Read, Second Sailor, Mr. Seymour
Ghost of Hamlet's Father, Mr. COOPER.

Ophelia, (first time) Miss P. GLOVER,
Gertrude, Queen of Denmark, Mrs. GLOVER,
Actress Miss PHILLIPS.

After which, the Musical Extravaganza of

Giovanni in London.

Don Giovanni, Madame VESTRIS
Leporello, Mr. HARLEY, Mr. Florentine Finickin Mr. BARNARD
Mr. Deputy English, Mr. GATTIE, Pluto, Mr. MEREDITH,
Mercury, Mr. HOWLL, Charon, Mr. SMITH,
Firedrake, Mr. RANDALL, Drainemdry, Mr. WILLMOTT,
Porous, Mr. W. H. WILLIAMS, Simpkins, Mr. TURNOUR,
Popinjay, Mr. VINING, Shirk, Mr. HUGHES, Nokes, Mr SMITH,
Proserpine, Miss COOPER, Mrs. Leporello, Miss CUBITT,
Miss Constantia Quixotte, Miss POVEY, Mrs, English, Mrs. ORGER,
Succubus, Miss VALANCY, Tartarus, Mrs. BEST.
Mrs. Drainemdry, Mrs. HARLOWE, Mrs. Porous, Mss PHILLIPS,
Mrs. Simpkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLAND,
In Act I. a Pas Seul by Miss TREE.

To-morrow, Love in a Village.

English Opera House, Strand.

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Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5*s. Pit* 3*s. Lower Gal.* 2*s. Upper Gal.* 1*s....Begins at* 8,

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E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice.

No. 154. Tuesday, May 14, 1822. Price 1d.

COVENT GARDEN.

The Law of Java, was acted, last night, for the second time, with much the same effect as on the first occasion; and received at the close with moderate applause. The House was crowded in the Pit; and the other parts were pretty well attended. The *Duke of Glo'stĕr* was present: and *Mr. and Mrs. C. Kemble* were in their private box.

Mr. Young, Mr. Fawcett, Mr. Liston, Mr. Yates, Miss Stephens, and Miss M. Tree, exerted themselves greatly: but the want of a well-regulated interest makes the piece, as a whole, very ineffective. We now give a *continuation of the Plot.*

The Major now opens to his nephew the prospect before him. He lets him know that he shall have a commission in the service of the Dutch East India Company, whose enlightened policy he has the honor of putting into execution in *Java*, by keeping the native princes engaged in cutting each other's throats, whilst he extends assistance to that sovereign whose territories are most convenient to the interests of the company. *The Emperor of Java* at this period happens to be favored with the protection of the Dutch bayonettes, and Dutch counsel; and the Major promises immediately to introduce his nephew to his Imperial Majesty. But Gayvelt is shocked at the politics of his uncle, and reads him some bold lectures on the cruel system of encouraging the slaughter of his fellow-creatures for the gain of a few plodding dealers in spices at Amsterdam. This the phlegmatic Major is a little angry at, but forgive Gayvelt's freedom on account of his inexperience. They are now summoned to attend the Emperor, to whose chamber of audience we are next introduced, where his dingy Majesty, reclining on his sofa, smokes his hooka, and holds converse with the ladies of his harem, amongst whom are distinguished the beautious *Zaide* and *Nourjadee*. As soon as the women withdraw, the Major and his Nephew enter; and the latter is introduced by his uncle in due form, with the exception of the proud Mr. Gayvelt's not kissing the hem of his dark Majesty's garments, deeming it an act rather derogatory to the dignity of a Ducthman. The Emperor, however, does not appear offended at his want of etiquette, but receives him very condescendingly in the most gracious manner. The Major has just concluded some advice to the Emperor

on the best manner of defending himself from "that little fighting cock," the *King of Bantam*, when intelligence is brought that a man has been taken who had privately entered the Harem. He is brought in, and questioned: his name, he answers, is *Parbaya*, a native of Macassar, whose dwelling had been entered by Pirates, that murdered his infant child, and forced away his beloved wife. He has traced her ravisher, and sees him in the person of *The Emperor of Java*. *Zaide* is she who was torn from his bosom; and to behold whom he ventured within the precincts of the Harem, for doing which, he knows the penalty is death. The Emperor to make some shew of mercy, is so kind as not to order him to the bow-string, but merely sentences him to gather poison from the fatal *Upas tree*, from within the influence of which scarcely any of the numerous criminals sent on a similar errand, come forth. Parbaya is now committed to the custody of Dutch guards, commanded by young Gayvelt, whose generous feelings are deeply interested in the fate of the unhappy man.

Mr. Pengoose at the opening of the *second act* is found on guard the prison door of Parbaya, and amuses us with his military awkwardness, and his *note bones* and *mems*, until the Major appears to see his nephew, who is within consoling the prisoner. The commandant chides the cadet for his humanity and want of Dutch policy, and then goes off to execute some orders of the Emperor respecting Zaide, but Gayvelt, not affected by his uncle's lessons, affords his prisoner the means of shooting an arrow, bearing a letter into Zaide's prison window.

(To be continued.)

DRURY LANE.

Hamlet, was the performance, last night; and the novelty of the evening, was Miss P. Glover's *Ophelia*, for the first time. A shameful uproar in the one shilling gallery, almost prevented our hearing many parts of the play, and particularly the mad-scene of Ophelia, which, however, Miss Glover got through very well. At the close of the tragedy, Mr. Cooper came forward to state, that Madame Vestris was so indisposed that she could not appear in the afterpiece as Don Giovanni, but that Miss Cubitt would undertake it, which she did with very tolerable effect. At the close of the first act of *Giovanni in London*, Mr. Cooper again appeared to address the audience, and informed them, that Mr. Elliston had just been honored with a communication from the King, stating that he would visit this Theatre on *Wednesday evening*. Great applause followed this announcement.

The house was not badly attended.

MR. MATHEWS.

We regret that our entertaining friend was yesterday seized with a hoarseness which compelled him to postpone his At Home until *Thursday*.

The Title and Index of the Fourth Volume are ready for delivery.

Printed by E. Thomas, Denmark Court, Exeter 'Change.

Published by C. Harris, 25, Bow Street, by whom orders and communications received; and sold by Chappell and Son, Royal Exchange.

Theatre Royal, Covent Garden.

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The Law of Java.

With entirely New Scenery, Machinery, Dresses, and Decorations.

The Overture, and Music, composed by Mr. Bishop.

Emperor of Java, Mr. ABBOTT,
Agib, Captain of the Prisons, Mr. DURUSET,
Grumbick, Under Jailer, Mr. ATKINS,

Bafpa Cojo	Eunuchs of the Haram	Mr. J. ISAACS, Mr. BARNES,

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Snickersnee, a Serjeant in the Dutch Service, Mr Comer,
Pengoose, English Servant to Hans Gayvelt, Mr. LISTON.

Zaide, Nourjadhee,	Females of the Haram,	Miss M. TREE, Miss STEPHENS,

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Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
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Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
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Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

To-morrow, The Exile, Mr. Fawcett's Benefit.

Theatre Royal, Drury Lane,

This Evening will be performed the Comic Opera of

Love in a Village.

Sir William Meadows, Mr. FOOTE, Young Meadows, Mr. T.COOKE
Hawthorn, Mr. BRAHAM,
Justice Woodcock, Mr. MUNDEN, Eustace, Mr. BARNARD,
Hodge, Mr. KNIGHT, Carter, Mr. Vining, Footman, Mr. Gibbon,
Rosetta, Miss FORDE,
Lucinda, Miss POVEY, Madge, Mrs. BLAND,
Housemaid, Mrs. BARNARD, Cook, Mr. W. H. WILLIAMS,
Mrs. Deborah Woodcock, Mrs. HARLOWE,

End of Act I

A Statue Fair, with an appropriate Rustic Dance.

Independently of many of the original favorite airs, the following have been substituted for those that were not considered effective in their various situations:

Act. II. Air—O'er the Fields once as Cupid was tripping.....Lucinda
Duetto—Can I these Beauties prize.....Young Meadows & Rosetta.
Duetto—When thy Bosom heaves the Sigh...Hawthorn & Rosetta.
Act. III. Air—Friend of my Soul, this Goblet sip.....Hawthorn.
Air—O Listen to your Lover.....Rosetta.
Duetto—Together let us range the Fields.... .....Rosetta and Young Meadows.
Song—Oh mayst thou never prove.....Young Meadows.
Air—Sweet among the waving Trees.....Hawthorn.

After which, (second time at this theatre) O'Keefe's revived Faree of

THE FARMER.

Captain Valentine, Mr. BARNARD,
Fairly, Mr. BROMLEY, Colonel Dormant, Mr. FOOTE,
Farmer Blackberry, Mr. G. SMITH,
Counsellor Flummery, Mr. MEREDITH, Rundy, Mr. KNIGHT,
Jemmy Jumps, Mr. HARLEY,
Louisa, Miss CUBITT, Molly Maybush, Miss POVEY,
Betty Blackberry, Miss COPELAND.

To-morrow, (by Command of his Majesty) The Siege of Belgrade, and Monsieur Tonson.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 155. Wednesday, May 15, 1822. Price 1d.

DRURY LANE.

His Majesty, this Evening, honors this Theatre with his presence.

To see the chief of our Country; the friend of our interests; become a companion in our amusements, is in pleasing accordance with the best feelings of civilized society. The *Monarch* on such an occasion, is appreciated as the *Man*; and we forget the established distance between Subject and Sovereign, to feel the affinity of human nature in every station; whilst we congratulate ourselves that the *highest* is capable of sharing in the happy sentiment of the *lowest*. We cannot imagine a greater gratification to a beneficent Monarch, than to sit in company with his *People*, whom he loves and cherishes, welcomed by their smiles, and respected by every decorous observance.

Notwithstanding there were, last night, the delightful Opera of *Love in a Village*, with Braham, Munden, &c. in it, and O'Keefe's pleasant Farce of *The Farmer*, the House was extremely thin. The singing and acting were excellent. Where was *Taste?*—Not at Covent Garden, unless dragged there by *Curiosity*.

COVENT GARDEN.

The House was crowded, last night, in all parts to see *The Law of Java*, and *Cherry and Fair Star*. The former new piece goes on as before—not offending, but not producing enthusiastic applause as a whole. Her R. H. Princess Augusta was in the King's box.

(*The Plot of "The Law of Java," continued from yesterday.*)

The next scene is the anti-chamber of the fair sufferer's place of confinement, and here we are entertained with a love-scene and a pretty song, *Miss Nourjadee* and *Captain Agib*, having a penchant for each other. At length we reach the apartment of Zaide. Nourjadee comforts her; the arrow and letter arrive; and presently the Major enters and addresses Nourjadee, supposing her to be the prisoner. She favors the blunder, and sees Zaide turned out, and herself left in the custody of her dear Captain Agib. Parbaya is now cheered by Gayvelt, with the hope of seeing his wife before he

sets out for the Upas ;—but Gayvelt feels constrained to inform him of a new determination of the Emperor, namely, that should Parbaya bring away the poison, Zaide must swallow it· The unhappy man on hearing this, is plunged in new grief; but recovers his firmness, and resolves never to return, but to perish within the pestilential region. Zaide now enters, and a tender parting ensues---she is carried away insensible, and her husband is marched off for his destination. The last scene of this act is got up to afford time for the preparation of the first one of the succeeding act; and consists of the singing of Nourjadee, Zaide, Baspa the eunuch, Agib, and a posse of women and attendants, who chaunt the subject of Zaide's re-committal to her dungeon.

The last act opens with a view of the blasted country around the fatal Upas. A cottage stands in front, before which is seated *Orzinga*, the Mahometan Priest, whose duty it is to prepare the criminals of the Upas for the dangers of their journey. He is rather a misanthrope it appears, and labours under some hidden grief. Pengoose, who has preceded the guard attending Parbaya, in order to see the country and *mem* its productions and appearance, arrives at Orzinga's station, of which he has been informed, and busies himself with wise and facetious remarks on the Priest, whom he styles the Rev. Mr. Orzinga, Rector of the Parish of Upas; and compares him with the Ordinary of Newgate: and minutes down even the hairs on his chin, which he *queries*—" Whether Mr. Orzinga does not shave, or whether this is near his usual shaving time." Mr. Pengoose at length pulls out a bottle of geneva, with which he goes into Orzinga's hut to refresh himself; and in the mean time the prisoner arrives, and is left to the preparations of the Priest. Here an extraordinary discovery takes place---Orzinga proves the long-lost father of Parbaya: in the midst of their temporary joy, Gayvelt appears, and informs Parbaya that the Emperor having been again rejected by Zaide, he had condemned her to death. The intention of Parbaya to yield himself a willing victim to the Upas, is now changed for an ardent desire to live to save or avenge his Zaide. At this moment a criminal appears returning with the poison---he staggers, and dies---Parbaya rushes to the spot, seizes the vase of poison; and then hastens with his father towards the Emperor's palace.

(*To be continued.*)

Benefits as Announced.

Mr. Fawcett	this Evening.	Miss Smithson	—— 28.
The Irish Sufferers	May 18.	Mr. Macready	May 28.
Mr. Cooper and Mr. Knight	—— 20.	Mr. Fitzwilliam	—— 29.
Mr. Young	—— 21.	Madame Vestris	—— 30.
Miss Tidswell	—— 21.	Mr. Liston	——
Miss Cubitt	—— 23.		

The Profits of this Paper accruing on Saturday, the 18th of May, will be devoted to the Fund for relieving our Starving Brethren in Ireland.

Printed by E. Thomas, Denmark Court, Exeter 'Change.
Published by C. Harris, 25, Bow Street, by whom orders and communications are received; and sold by Chappell and Son, Royal Exchange.

By Command *of His Most*

GRACIOUS *MAJESTY.*

Theatre Royal, Drury Lane,

This Evening will be performed the Opera of The

Siege of Belgrade.

With a Military Overture by Mr. T. Cooke.

The Seraskier, Mr. BRAHAM,

In which Character he will introduce, the celebrated Ballad,

"*My Heart with Love is beating,*"

(Composed by Shield.)

And a new Serenade, Composed by Mr. T. Cooke.

Michael, Mr. HUGHES,

Colonel Cohenberg, Mr. COOPER,

Leopold, Mr. HARLEY,

Ismael, Mr. G. SMITH, Yuseph, Mr. GATTIE,

Anselm, Mr. HOWARD,

Peter, Mr. FITZWILLIAM,

Katherine, Miss FORDE,

Who will Sing, "*Descend bright Victory!*"

Ghita, Mrs. BLAND, Fatima, Miss PHILLIPS,

Lilla, Madame VESTRIS,

Who will Sing "*The Hero when fallen*" [by Rooke.]

To conclude with the Farce of

Monsieur Tonson.

The Principal Characters by

Mr. COOPER,

Mr. BARNARD, Mr. FOOTE, Mr. GATTIE,

Mr. W. H. WILLIAMS,

Mr. MEREDITH, Mr, VINING, Mr. SMITH,

Mr. WEBSTER, Mr. HOWELL,

Mr. TURNOUR. Mrs. KNIGHT,

Miss SMITHSON, and Mrs. BLAND,

WITH A SONG.

To-morrow, A New Way to Pay Old Debts.

MR. FAWCETT's NIGHT.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera of

THE EXILE.

Count Ulrick, *(the Exile)* Mr. EGERTON,
Daran, Mr. YOUNG.
Welzien, Mr CONNOR,
Governor of Siberia, Mr. W. FARREN,
Baron Altradoff, Mr. MEADOWS,
Count Calmar, Mr. DURUSET,
The Patriarch, Mr. HUNT,
The Czarowitz, Master BODEN,
Servitz, Mr. FAWCETT, Rimski, Mr. COMER,
Officer, Mr. MEARS, Citizan, Mr. ATKINS,
Mariner, Mr. GEORGE, Servant, Mr. KING,
Guard, Mr. LEWIS,
Villagers, Messrs. TAYLOR, PYNE, &c.
The Empress Elizabeth, Mrs. FAUCIT,
Katherine, Mrs. TENNANT, Sedona, Mrs. VINING,
Alexina, Miss FOOTE,
Villagers, Messdms. BEAUMONT, LOVE, &c,

In the course of the Piece,

The Coronation of the Empress Elizabeth.

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Zaib and Norab, Messrs. Heath and Smith.
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs,
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Fair Star, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 156. *Thursday, May* 16, 1822. *Price* 1*d.*

DRURY LANE.

THE KING, escorted by a squadron of Oxford Blues, and accompanied by the Duke of York, and the Great Officers of State, arrived at this Theatre, last night, exactly at seven o'clock, and shortly after entered the Royal Box, which was tastefully fitted up for the occasion. The House was crowded to the ceiling, and, on his Majesty's appearance, one general shout of welcome resounded for a considerable time, and the whole of the performers of the establishment came forward with Mr. Elliston at their head, and sang "*God save the King*," which was encored with much enthusiasm.

The Opera of *The Siege of Belgrade*, was then commenced, and Mr. BRAHAM as *The Seraskier*, executed his songs in the most masterly style, particularly "*My heart with love is beating*," which was encored. Miss FORDE exerted herself with great effect, and was encored in "*Descend bright Victory!*" Madame VESTRIS, also, acted and sang most delightfully, and all exerted themselves greatly. At the delivery by Mr. COOPER of *Cohenberg's* speech to the *Seraskier*—

"Thy threats I boldly here despise: thy offers thus I tread beneath my feet; and tho' this worthless frame may fall before thee, fix'd as the founded rock my soul shall stand, firm to my God, my Country, and my King."

The applause was deafening. At the conclusion of the Opera *God save the King*, was again sung, and some foolish people attempted an encore; but the performers had the good sense at once to gratify the spirit of the audience and avoid the tiresome repetition, by singing "*Rule Britannia.*"

The Farce of *Monsieur Tonson* followed, which seemed to amuse the royal visitors, and at the close "*God save the King*" was again sung, and his Majesty then retired, amidst farewell cheers. It was a delightful sight to see the fronts of the Boxes lined by the most lovely females elegantly dressed, and to observe the general pleasure felt on the occasion. The King looked well, and acknowledged with much feeling in his manner, the testimonies of personal regard shewn him.

The Plot of "The Law of Java," concluded.

There, the forlorn Zaide is about to be sacrificed by the arrows of the tyrant's guard, when Parbaya, followed by Gayvelt, &c. rushes in and interposes, threatening instant death to all present by scattering the poison, unless they desist. The Emperor is still determined on his vengeance, when Orzinga appears bearing a volume of the antient laws of Java, by one of which he shews that, he who succeeds in bringing away the poison of the *Upas*, shall be at liberty to chuse any reasonable reward, and which the Monarch must grant, or forfeit his crown.—*Parbaya* on this, flies to his *Zaide*, chusing her as the greatest good he can desire on earth. The Emperor submits, and retires; and the loves of the late unfortunates no longer interfering with the policy of the representative of the Dutch East India Company, all are happy and satisfied!—and so much for "*The Law of Java;*" which we verily believe will become *obsolete* before next season.

☞ MR. MATHEWS we are happy to say is recovered, and will be found *At Home* to-night at the *Lyceum.*

Theatre Royal, Covent Garden.

This Evening will be performed, 4th time, a Play, in 3 acts (interspersed with music) called

The Law of Java.

With entirely New Scenery, Machinery, Dresses, and Decorations.

The Overture, and Music, composed by Mr. Bishop.

Emperor of Java, Mr. ABBOTT,
Agib, Captain of the Prisons, Mr. DURUSET,
Grambick, Under Jailer, Mr. ATKINS,
Bafpa, Cojo — Eunuchs of the Haram — Mr. J. ISAACS, Mr. BARNES,
Parbaya, a native of Macassar, Mr. YOUNG,
Orzinga, a Mahometan Priest, Mr. YATES,
Abdallah, (his attendant) Mr. JEFFERIES,
Major Van Glozen, (Commandant of Troops in the service of the Dutch East India Company, Mr. FAWCETT,
Hans Gayvelt, Van Glozen's Nephew, and a Cadet, Mr. JONES,
Snickersnee, a Serjeant in the Dutch Service, Mr Comer,
Pengoose, English Servant to Hans Gayvelt, Mr. LISTON.
Zaide, Nourjadhee, — Females of the Haram, — Miss M. TREE, Miss STEPHENS,

---

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Zaib and Norab, Messrs. Heath and Smith.
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs,
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Fair Star, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

To-morrow, by Command of His Majesty, the above Performances.

Theatre Royal, Drury Lane.

This Evening will be performed Massinger's Play of

A New Way to Pay OLD DEBTS.

Lord Lovell, Mr. THOMPSON,
Welborn, Mr. COOPER, Allworth, Mr. PENLEY,
Sir Giles Overreach, Mr. KEAN,
Welldo, Mr. FOOTE, Tapwell, Mr MEREDITH,
Marrall, Mr. MUNDEN,
Order, Mr. HUGHES, Furnace, Mr. SMITH,
Justice Greedy, Mr. GATTIE,
Amble, Mr. Vining, Watchall, Mr. WILLMOTT,
Vintner, Mr. Randall.

Lady Allworth, Mrs. KNIGHT,
Margaret, Miss SMITHSON, Froth, Mrs. Harlowe,
Tabitha, Miss Phillips, Abigail, Miss Cooper.

After which, the Musical Entertainment of

Paul and Virginia.

Paul, Madame VESTRIS,
Alambra, Miss COPELAND, Sebastian Mr. HUGHES,
Dominique, Mr. KNIGHT,
Don Antonio, Mr. GIBBON, Diego, Mr. WILLMOTT,
Captain Tropic, Mr. GATTIE,
Virginia, Miss POVEY, Mary, Mrs. BLAND,
Jacintha, Miss CUBITT,

In which she will introduce the Song of the Mocking Bird.

In Act II. a Dance by Miss TREE.

To-morrow, Town and Country. Reuben Glenroy, Mr. Kean.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures,
on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* –" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face: Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

Song—" SCHOOL ORATORS."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull---Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms—*

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle bru hing, (Garrick's buckles.) Tate's antipathies...Rats...

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Finale—" A Musical Good Bye at York.

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters:

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—*(first floor.)*
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr. MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8.

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 157. *Friday, May* 17, 1822. *Price* 1*d.*

COVENT GARDEN.

This Theatre has its turn of Royal distinction to-night: THE KING goes to see *The Law of Java*, with *Cherry and Fair Star*.

The Law of Java, was acted, last night. We have hardly had an opportunity of speaking of the manner in which this piece is performed; but we are not too late in executing that task.

Mr. YOUNG's undertaking the representation of such a part as that of *Parbaya*, must be considered complimentary to Mr. COLMAN, who has on this occasion much need of the good-natured aid of his friends.

Parbaya is no *character*; he is merely a man labouring under a misfortune; and who bears such love for a faithful wife, that he holds her dearer than his existence. In the cause of this solitary feeling is Mr. Young enlisted; and we must own he does his duty with truth and judgment. The scene where he parts with *Zaide* in the prison, is very pathetic, and he is admirably supported by Miss M. TREE. The other scene which is at all worthy of his talents, is that in the last act where he discovers his father, and also learns that *Zaide's* death is certain. After expressing extreme agitation at the latter intelligence, he suddenly seems to force his mind from its distraction, and utters "Good God! I believe I am mad!" in a tone of reality, that electrifies every one with theidea that he had actually stretched imagination to the borders of reason, and with difficulty called in his scattered senses. Great applause always follows this display of his art.

Mr. LISTON's *Pengoose*, is laughable from the very aspect and dress he assumes. He has nothing very humourous to deliver; but he has only to look stupidly wise, and fix his eye on some one in the pit, with his mouth open, and he does the business of comicality without a scratch of an author's pen. In short, if the most of the words put into his mouth, were put into that of any other performer, they would be hissed for their stupidity.

Mr. JONES as the good-natured *Gayrell* is almost out of his proper place; and Mr. DURUSET as *Agib*; and Mr. ABBOTT as *The Emperor*, are mere figures. But the two Syrens, STEPHENS and TREE, are main props of the weaker scenes. The lively songs of the former, and her *naivete* of acting are very delightful; whilst the talent of the latter is very conspicuous in the serious department; but her songs are too long and elaborate.

DRURY LANE.

A New Way to Pay Old Debts, is a very agreeable comedy; and if represented in all its chief parts by able performers, is doubly delightful. But we cannot say this was the case, last night. Neither Lord Lovell, nor Welborn, were satisfactorily supported. Mr. COOPER's Welborn, wants the buoyancy of manner necessary to the character. He has a dead-weight about him that sinks his efforts in light and airy parts; and we fear prevents his ever rising in the element of gaiety.

Mr. KEAN acted *Sir Giles Overreach* for the last time this season. He is unequalled in it by any one within memory. He displays the hateful character with a sarcastic malignancy and force it, perhaps, never before had conferred on it—the last ebullition of passionate disappointment is terrific.

Mr. GATTIE is not a bad *Justice Greedy:* and Mr. MUNDEN's *Marrall* is very entertaining.

The Dress-Boxes were well attended; but the other parts were very thin.

Mr. JOHN JOHNSTONE and Mr. DOWTON have kindly volunteered to perform in JOHN BULL to-morrow, for the Benefit of the suffering Irish: the former as *Dennis Brulgruddery*, and the latter as *Job Thornberry*.

MR. MATHEWS.—LYCEUM.

This gentleman, last night, had a crowded and elegant audience. He was greeted in a friendly manner on his first appearance after his indisposition: and went through his arduous task with all his usual vivacity and pleasantry.

No's. 68, 76, and 97, of this Work are re-printed, and are ready for delivery.

The Title and Index of the Fourth *Volume are also ready.*

THE PROFITS OF THIS PAPER ACCRUING ON SATURDAY, THE 18TH OF MAY, WILL BE DEVOTED TO THE FUND FOR RELIEVING OUR STARVING BRETHREN IN IRELAND.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.
Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange

BY COMMAND OF HIS MAJESTY.

Theatre Royal, Covent Garden.

This Evening will be performed, 5th time, a Play, in 3 acts (interspersed with music) called

The Law of Java.

With entirely New Scenery, Machinery, Dresses, and Decorations.

The Overture, and Music, composed by Mr. Bishop.

Emperor of Java, Mr. ABBOTT,
Agib, Captain of the Prisons, Mr. DURUSET,
Grumbick, Under Jailer, Mr. ATKINS,
Bafpa, Cojo | Eunuchs of the Haram | Mr. J. ISAACS, Mr. BARNES,
Parbaya, a native of Macassar, Mr. YOUNG,
Orzinga, a Mahometan Priest, Mr. YATES,
Abdallah, (his attendant) Mr. JEFFERIES,
Major Van Glozen, (Commandant of Troops in the service of the Dutch East India Company, Mr. FAWCETT,
Hans Gayvelt, Van Glozen's Nephew, and a Cadet, Mr. JONES,
Snickersnee, a Serjeant in the Dutch Service, Mr Comer,
Pengoose, English Servant to Hans Gayvelt, Mr. LISTON.
Zaide, Nourjadhee, | Females of the Haram, | Miss M. TREE, Miss STEPHENS,

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
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Zaib and Norab, Messrs. Heath and Smith.
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs,
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Fair Star, Miss FOOTE,
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Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

To-morrow, the above Entertainments.

Theatre Royal, Drury Lane,

This Evening will be performed, the Comedy of

Town and Country.

Trot, Mr. MUNDEN,
Plastic, Mr. PENLEY, Cosey, Mr. GATTIE,
Rev. Owen Glenroy, Mr. POWELL,
Dwindle, Mr. TURNOUR, Ross, Mr. BROMLEY,
Reuben Glenroy, Mr. KEAN,
Williams, Mr. VINING, Evans, Mr. HOWELL,
Captain Glenroy, Mr. BARNARD,
Waiter, Mr. WILLMOTT, Stilt Mr. W. H. WILLIAMS,
Hawbuck, Mr. KNIGHT,
Robin, Mr. READ, Robert, Mr. RANDALL,
Armstrong, Mr. WEBSTER,
Mrs. Trott, Mrs. ORGER, Lucy, Miss PHILLIPS,
Hon. Mrs. Glenroy, Mrs. W. WEST,
Rosali Somers, Miss SMITHSON Traffline Mrs BLAND,
Mrs. Moreen, Mrs. HARLOWE,
Goody Hawbuck, Miss MARGERUM.

After which, the Musical Extravaganza of

Giovanni in London.

Don Giovanni, Madame VESTRIS
Leporello, Mr. HARLEY, Mr. Florentine Finickin Mr. BARNARD
Mr. Deputy English, Mr. GATTIE, Pluto, Mr. MEREDITH,
Mercury, Mr. HOWLL, Charon, Mr. SMITH,
Firedrake, Mr. RANDALL, Drainemdry, Mr. WILLMOTT,
Porous, Mr. W. H. WILLIAMS, Simpkins, Mr. TURNOUR,
Popinjay, Mr. VINING, Shirk, Mr. HUGHES, Nokes, Mr SMITH,
Proserpine, Miss COOPER, Mrs. Leporello, Miss CUBITT,
Miss Constantia Quixotte, Miss POVEY, Mrs, English, Mrs. ORGER,
Succubus, Miss VALANCY, Tartarus, Mrs. BEST.
Mrs. Drainemdry, Mrs. HARLOWE, Mrs. Porous, Mss PHILLIPS,
Mrs. Simpkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLAND,

In Act I. a Pas Seul by Miss TREE.

To-morrow, A variety of POPULAR ENTERTAINMENTS, *the Profits of which will be appropriated to the Fund* now raising for the immediate Assistance of the EXTREME TEMPORARY DISTRESS of several *Provinces or Districts of Ireland.*

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 158. *Saturday, May* 18, 1822. *Price* 1*d.*

COVENT GARDEN.

At seven o'clock exactly, the King, and the Duke of York, with the Officers of State, escorted by a squadron of the horse guards, arrived at this Theatre, and were received by Mr. Charles Kemble, Mr. Fawcett, &c. in full court-dresses, and conducted to the Royal Box. As soon as they came forward, the cheers of the whole audience shook the very walls, and the entire Corps de Theatre, headed by Mr. Fawcett, advanced, and sung "God Save the King," which was repeated by general command. The play of "*The Law of Java*" then commenced, and received marked attention from the Royal visitors. The King joined. by clapping his hands, in an *encore* of Miss Stephen's first song, and also of the duet between that young lady and Miss M.Tree,with whose acting and singing he appeared much pleased. Liston as *Pengoose*, moved the Royal muscles in common with every risible phiz in the house. The audience did not neglect to notice any passages that admitted of a display of loyal or patriotic feeling—such as *Pengoose*'s speech—"There's nothing like old England after all, where criminals are tried by sound laws, and often pardoned by Sovereign mercy." And, when *Gaywell* says—"Let those evil advisers of their sovereign consider in wronging him how much they abuse themselves." there was marked applause. "God Save the King," and "Rule Britannia." were sung at the end of the Play.

The King and his brother seemed gratified with the splendour of *Cherry and Fair Star*; and after "God Save the King" was again sung, they rose and departed: it being then nearly half past twelve o'clock. The House was crowded.

DRURY LANE.

This House was last night well attended, except in the galleries: The Comedy of *Town and Country*, with *Giovanni in London* were the performances. Mr. Kean as *Reuben Glenroy*, in the first piece, gave an animated picture of that *none-such* character.

In the Extravaganza, Madame Vestris was, as usual, a highly attractive representative of *Don Giovanni*.

This Evening there a is great treat in the temporary appearance of Mr. John Johnstone and Mr. Dowton in two old favorite characters: and when the humane motive of their coming forward is considered, the Public will doubly appreciate their exertions. Mr. Elliston is also entitled to great praise for leading the way in devoting his theatre to the relief of Distress, which every Englishman must desire to alleviate. Our *mite* (this day's Profits of *The Theatrical Observer*) is appropriated to the same object; and happy are we to find that other branches of the public press are aiding in the cause.

Theatre Royal, Covent Garden.

This Evening will be performed, 6th time, a Play, in 3 acts (interspersed with music) called

The Law of Java.

With entirely New Scenery, Machinery, Dresses, and Decorations.

The Overture, and Music, composed by Mr. Bishop.

Emperor of Java, Mr. ABBOTT,
Agib, Captain of the Prisons, Mr. DURUSET,
Grumbick, Under Jailer, Mr. ATKINS,
Bafpa, Cojo | Eunuchs of the Haram | Mr. J. ISAACS, Mr. BARNES,
Parbaya, a native of Macassar, Mr. YOUNG,
Orzinga, a Mahometan Priest, Mr. YATES,
Abdallah, (his attendant) Mr. JEFFERIES,
Major Van Glozen, (Commandant of Troops in the service of the Dutch East India Company, Mr. FAWCETT,
Hans Gayvelt, Van Glozen's Nephew, and a Cadet, Mr. JONES,
Snickersnee, a Serjeant in the Dutch Service, Mr Comer,
Pengoose, English Servant to Hans Gayvelt, Mr. LISTON.
Zaide, Nourjadhee, | Females of the Haram, | Miss M. TREE, Miss STEPHENS,

After which, a New Grand Melo-Drama, called

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Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
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Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
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Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

On Monday, the above Entertainments.

Theatre Royal, Drury Lane,

For the Benefit of the Distressed Irish.

This Evening will be represented, (for the first time these four years) the Comedy of

JOHN BULL.

Peregrine, (*first time*) Mr. COOPER,
The Hon. Tom Shuffleton, (*on this occasion*) Mr. RUSSELL,
Earl Fitzbalaam, Mr. FOOTE,
Sir Simon Rochdale, Mr. GATTIE, Dan, Mr. KNIGHT,
Job Thornberry, Mr. DOWTON,
(*Who has generously tendered the aid of his talents.*)
Frank Rochdale, Mr. BARNARD, John Burr, Mr. HUGHES,
Dennis Bulgruddery, Mr. JOHN JOHNSTONE,
(*Who has also generously tendered the aid of his talents*)
Lady Caroline Braymore, Mrs. GLOVER,
Mary Thornberry, Mrs. W. WEST,
Mrs. Bulgruddery, Mrs. HARLOWE,

Between the Play and Farce,

A GRAND CONCERT

Of VOCAL AND INSTRUMENTAL MUSIC.

By Mr. BRAHAM,	Miss FORDE,
Mr. T. COOKE,	Miss POVEY,
Mr, HARLEY,	Miss CUBITT,
Mr. FITZWILLIAM	Mrs. BLAND,
Mr. KNIGHT,	Miss COPELAND,
Madame VESTRIS,	Signor AMBROGETTI.

Before the Concert, an *IRISH MEDLEY OVERTURE*, Composed by Mr. T. COOKE.

A Concerto on the Clarionet, by Mr. WILLIAMS.

To conclude with the Farce of

TWO STRINGS to your Bow.

Lazarillo, Mr. MUNDEN,
Don Pedro, Mr. GATTIE, Don Sancho, Mr. HUGHES,
Octavio, Mr. BARNARD,
Ferdinand, Mr. THOMPSON, Borachio, Mr. MEREDITH,
Clara, Mrs. ORGER, Leonora, Mrs. BARNARD.

On Monday, King Henry VIII. Cardinal Wolsey, Mr. Kean, with other Entertainments, for the Benefit of Mr. Cooper and Mr. Knight.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

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Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*—" Then the schoolboy with shining morning face: Preparatory seminary—Merchant Tailors' school—Public speeches—Latin, Greek, and English

Song—" SCHOOL ORATORS."

From *Ten to Fifteen*—Bound apprentice—WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews—First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song—" An IRISH RUBBER at WHIST."

Part II.—Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone—O'Flanagan.—*Port arms*—

Song—" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles,) Tate's antipathies...Rats...

Cross letters...York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Finale—" A Musical Good Bye at York.

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SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa—*second floor*
MONSIEUR ZEPHYR—French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr. MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8.

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 159. Monday, May 20, 1822. Price 1d.

DRURY LANE.

On Saturday evening, the Comedy of *John Bull*, with a *Concert*, and *Two Strings to your Bow*, were performed here, the Profits of the night being intended to aid the Fund for the relief of the distressed Irish.

We sincerely regret to say that little or nothing has been produced by this praise-worthy endeavour of Mr. Elliston, as the House was very indifferently attended.

On this occasion Mr. John Johnstone, who has long retired from the Stage, contributed, on behalf of his unfortunate countrymen, the attractions of his *Dennis Brulgruddery*. Nothing could exceed the warmth of his reception by the audience, who cheered his entré with friendly shouts, and on his final withdrawing, continued their farewell plaudits for a long time. We were happy to see him look so well, and act with so much of his old spirit and humour. Mr. Dowton, also, who has been a stranger to the London boards for a considerable period, gave his able assistance on the occasion, as *Job Thornberry*, a character in which he was always admired. He met with a most friendly reception; and conferred on the distressed but warm-hearted tradesman, the most natural touches. The other performers exerted themselves with good effect. Mr. Cooper was impressive as *Peregrine*; Mr. Russell, who re-appeared to aid the generous cause, enacted *Tom Shuffleton*, very well. And Mrs. W. West's *Mary Thornberry* was highly interesting.

In the *Concert*, there were many delightful songs; and Signor Ambrogetti lent his powerful talents on the occasion.

The result of these excellent endeavours to render *amusement* tributary to *Charity*, is to be lamented. As to the cause of the House not being better attended, it is hardly possible to speak. Probably, the public would prefer subscribing their money without taking any thing in return for it, as being the least dubious way of accounting with their own feelings. We know, that the devotion of the profits of our Saturday's number to the Irish Fund, made an alteration for the worse in our day's sale.

COVENT GARDEN.

There was a tolerable House, on Saturday evening. *The Law of Java*, with *Cherry and Fair Star*, were the performances.

Mr. Mathews.—This gentleman is charged with robbing Mr. John Bull of a *smile*. The consequence is that the culprit thinking Home will be *too hot* for him, is about to *transport* himself to America.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face: Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

Song—" SCHOOL ORATORS."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

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Song---" Volunteer Field-Day and Sham-Fight."

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Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5*s*. *Pit* 3*s*. *Lower Gal.* 2*s*. *Upper Gal.* 1*s*.... *Begins at* 8.

EXTRA NIGHT—AT HOME! *To-morrow*, for the BENEFIT of the Sufferers of the *Sister Country*.

E. Thomas, Printer, Denmark Court, Strand.

Theatre Royal, Drury Lane.

This Evening will be performed, for the Benefit of

Mr. COOPER & Mr. KNIGHT.

the Tragedy of

King Henry VIII.

Cardinal Wolsey, (first time) Mr. KEAN,
King Henry the Eighth, (first time) Mr. COOPER,
Cardinal Campeius, Mr. POWELL, Campeius, Mr. HUGHES,
Archbishop Cranmer, Mr. FOOTE,
Duke of Buckingham, Mr. THOMPSON, Lord Sands, Mr. LOVEDAY,
Duke of Norfolk, Mr. BROMLEY,
Duke of Suffolk, Mr. MEREDITH, Earl of Surrey, Mr. VINING,
Lord Chamberlain, Mr. BARNARD,
Sir Thomas Lovel, Mr. HOWELL, Gardiner, Mr. GATTIE,
Sir Henry Guildford, Mr. WEBSTER, Cromwell, Mr. PENLEY,
Brandon, Mr. Read, Surveyor, Mr. Willmott,
Clerk of the Court, Mr. Randall, Keeper of the Council, Mr. Turnour
Lady Denny, Mrs. HARLOWE. Anne Bullen, Miss SMITHSON,
Patience, Miss POVEY, Agatha, Mrs. BARNARD,
Cicely, Miss PHILLIPS.
Queen Katharine, Mrs. W. WEST,
In Act I. The Cardinal's Banquet. In Act II. The Trial of Katharine.
In Act IV.—" Angels ever bright and fair," by Miss Povey.
In Act V. The Procession to the Christening of the Princess Elizabeth.
After which, a Grand

FETE CHAMPETRE.

Mr. T. Cooke will direct the Instrumental Department. Miss Tree the Ballet Department. Signor Ambrogetti contributes his unrivalled talent. The Knight was brave, the Maid was fair—Miss Forde. Cupid's Catechism—Mr. Knight. 'Tis music's all inspiring sound—Madame Vestris. The Mock Italian Trio—Mr. T. Cooke. The Echo Song—Miss Povey. A favorite Song by Miss Copeland. Cap. Wattle and Miss Roe—Mr. Fitzwilliam Lovely Rose—Mrs. Bland and Miss Povey. Old Adam—Mr. G. Smith.

Three Comic Songs, by Mr. Harley and Mr. Knight.

After which the Farce of

Boarding House.

Admiral Culpepper, Mr. GATTIE, Alderman Contract, Mr. HUGHES
Capt. Belfast, Mr. BARNARD, Young Contract, Mr. RUSSELL,
Simon Spatterdash, Mr. KNIGHT, Peter Fidget, Mr. HARLEY.
Caroline Heartley, Miss CUBITT, Caroline Wheatsheaf, Mrs. ORGER
Fanny, Mrs. BARNARD, Bridget, Miss PHILLIPS.

To-morrow, The Comedy of the WONDER, Miss Tidswell's Night.

Theatre Royal, Covent Garden.

This Evening will be performed, 7th time, a Play, in 3 acts (interspersed with music) called

The Law of Java.

With entirely New Scenery, Machinery, Dresses, and Decorations.

The Overture, and Music, composed by Mr. Bishop.

Emperor of Java, Mr. ABBOTT,
Agib, Captain of the Prisons, Mr. DURUSET,
Grumbick, Under Jailer, Mr. ATKINS,
Bafpa, Cojo | Eunuchs of the Haram | Mr. J. ISAACS, Mr. BARNES,
Parbaya, a native of Macassar, Mr. YOUNG,
Orzinga, a Mahometan Priest, Mr. YATES,
Abdallah, (his attendant) Mr. JEFFERIES,
Major Van Glozen, (Commandant of Troops in the service of the Dutch East India Company, Mr. FAWCETT,
Hans Gayvelt, Van Glozen's Nephew, and a Cadet, Mr. JONES,
Snickersnee, a Serjeant in the Dutch Service, Mr Comer,
Pengoose, English Servant to Hans Gayvelt, Mr. LISTON.
Zaide, Nourjadhee, | Females of the Haram, | Miss M. TREE, Miss STEPHENS,

---

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Zaib and Norab, Messrs. Heath and Smith.
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs,
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Fair Star, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

To-morrow, King John. Mr. Young's Benefit.

THE
Theatrical Observer:
AND
Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 160. Tuesday, May 21, 1822. Price 1d.

COVENT GARDEN.

THERE was a very good house, last night. *The Law of Java*, met with that moderate applause which its general character alone merits. Mr. CHAPMAN is elevated to the Javanese throne, vice Mr. ABBOTT. The new sovereign does not wag his foot with the dignity of the late one; and he has the advantage of being more worthy the detestation of the ladies of his harem in all other respects. Really, the last scene of this piece is very absurd—an Emperor is bullied to his face, and the whole of the persons round his throne turn their backs on him, when he struts out with his half-dozen archers, leaving the remainder of the party to sing and be merry in his audience chamber! We confess we have not agreed with some of the daily Journals, nor with that amiable paper *The John Bull*, in our opinion of *The Law of Java*; for we are not inclined to suppress our real sentiments to flatter any man, however much we have admired his general talents. This piece, every time we see it, makes us melancholy, for we are thereby reminded of the *decay* incident to human nature, and led to apply the observation to the author. If Mr. COLMAN does not redeem his dramatic credit by presenting us with a regular play that may be placed near his *Poor Gentleman*, or his *Heir at Law*, *&c.* we must presume his wit to be defunct, and only look for the epitaph recording its existence.

It is said that the KING when he visited this theatre, last week, apologised to Mr. FAWCETT for having gone to Drury Lane theatre on his benefit night, by which he feared he had done him an injury. We have not learnt Mr. Fawcett's reply; but we believe he was able to give a very satisfactory one to his Majesty.

Mr. YOUNG takes his BENEFIT to-night. The annexed play-bill of Covent Garden will speak for the evening's attractions: but we may be allowed to say, that if a gentleman, a scholar, a man of superior intellect, an eminent tragedian, merits the substantial attentions of the public, then so does Mr. Young.

DRURY LANE.

LAST night, Mr. COOPER and Mr. KNIGHT took their joint benefit at this House. The chief attraction of the evening, was Mr. KEAN's personation of CARDINAL WOLSEY in "Henry the Eighth." This was a character Mr. KEMBLE gave great dignity and interest to; but it appears to us that it does not lie in Mr. KEAN's power to give it the *same* effect. He marks the part with *great talent* on various occasions, but the imagination will not fully accept him as the lofty Wolsey, it has pictured over the closet perusal of the play. The House was brilliantly attended.

Theatre Royal, Covent Garden.

MR. YOUNG'S NIGHT.

This Evening will be performed Shakespeare's Tragedy of

KING JOHN.

John, King of England, Mr. YOUNG,
Prince Henry, Master PARSLOE,
Earl of Pembroke, Mr. MEARS,
Earl of Essex, Mr. HORREBOW,
Earl of Salisbury, Mr. CONNOR,
Hubert, *(for this night only)* Mr. MACREADY,
Faulconbridge, Mr. C. KEMBLE,
Robert Faulconbridge, Mr. PARSLOE,
English Herald, Mr. Jefferies, Gurney, Mr. Chapman,
Executioners, Messrs. Norrie and Banks.
English Knights, Messrs. Batt, Sutton, and Thurston.
Phillip, King of France, Mr. EGERTON,
Lewis, the Dauphin, Mr. ABBOTT,
Prince Arthur, Miss Boden, Chatillon, Mr. Claremont,
Archduke of Austria, Mr. COMER,
Cardinal Pandulph, Mr. CHAPMAN,
French Herald, Mr. HUNT,
Citizens of Angiers, Messrs. Atkins, Collett, Vedy,
French Knights, Messrs. Austin, Grant, &c.
Queen Elinor, Mrs. VINING,
The Lady Constance, Mrs. FAUCIT,
Blanch, of Castile, Miss FOOTE,
Lady Faulconbridge, Mrs. STERLING.

To which will be added the Opera of

Inkle and Yarico.

Inkle, Mr. YOUNG, who will, with Miss M. TREE, sing the Original Duetto, "*O say, simple Maid,*"
Sir Christopher Curry, Mr. W. FARREN, Medium, Mr. CHAPMAN
Captain Campley, Mr. PYNE,
Trudge, Mr. LISTON, Planters, Messrs. Atkins and Meurs,
Mate, Mr. King, Waiter, Mr. Crumpton.
Yarico, Miss M. TREE,
Narcissa, Miss LOVE, Patty, Mrs. GIBBS.
Wowski, Miss STEPHENS.

To-morrow, Julius Cæsar

Theatre Royal, Drury Lane,

FOR THE BENEFIT OF MISS TIDSWELL.

This Evening will be performed, the Comedy of

THE WONDER

A Woman Keeps a Secret.

Don Lopez, Mr. HUGHES, Don Pedro, Mr. GATTIE,
Don Felix, (first time) Mr. KEAN,
Frederick, Mr. BARNARD, Colonel Briton, Mr. COOPER,
Lissardo, Mr. HARLEY,
Gibby, Mr. THOMPSON, Alguazil, Mr. WILLMOTT,
Vasquez, Mr. WEBSTER,
English Soldier, Mr. READ, Servant, Mr. TURNOUR,
Donna Violante, Mrs. GLOVER,
Donna Isabella, Miss SMITHSON, Inis, Mrs. ORGER,
Flora, Miss COPELAND.

At the end of the Comedy,

Miss TIDSWELL will attempt to take a respectful leave.

After which,

A VOCAL CONCERT,

Principal Performers. Signor AMBROGETTI and Mr. BRAHAM.
Mr. Braham will sing—Robin Adair. Mr. Harley, (by desire]—The Nightingale Club. Mr. T. Cooke and Miss Cubitt, Duet—Time has not thinn'd my flowing hair. Mr. Fitzwilliam—Paddy Carey. Mr. G. Smith—The Wolf. Madame Vestris—a favorite song. Miss Forde—The Echo Song. Mrs. Bland and Miss Povey, Duet—Ye Banks and Braes.

A Pas Seul, by Miss TREE.

And the favorite Song, called "*Richard and Betty at Hickleton Fair.*" by Mr. Knight.

To conclude with the Farce of

Lock and Key.

Brummagem, Mr. MUNDEN,
Cheerly, Mr. HOWARD, Ralph, Mr. HARLEY,
Capt. Vain, Mr. PENLEY.
Laura, Miss CUBITT, Fanny, Miss COPELAND.

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FOR THE BENEFIT OF THE POOR IRISH.

English Opera House, Strand.

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No. 161. *Wednesday, May 22, 1822.* *Price 1d.*

COVENT GARDEN.

Mr. Young, last night, had a splendid benefit. The number of the audience, and the elegance that the Boxes displayed, together with the admirable performances of the evening, rendered the whole entertainment of a very superior nature.

The Tragedy of *King John* is somewhat heavy, and nothing but excellent acting renders it fit for representation. Mr. Young gave to the *King* a striking effect, by the energy he put forth. Mr. Macready conferred on *Hubert* a high degree of interest. It is somewhat beneath the level of his powers, but what will not one friend do for another? This generous disregard of due station, when a humbler walk than merit claims can be beneficial to a brother, is very pleasing to behold.

Mr. C. Kemble played *Faulconbridge* with great spirit. The rest of the characters were ably filled, and the tragedy altogether went off with *eclat.*

In the Opera of *Inkle and Yarico,* which followed, there was much to admire: but chiefly the novelty of Mr. Young, one of our first-rate tragedians, in the part of *Inkle,* and also singing the duetto of "*O say simple Maid,*" with Miss M. Tree as *Yarico.* He made *Inkle* interesting—the song was very pleasingly executed: Mr. Young has not much compass of voice; but there is great sweetness of tone in it. Miss Tree acted and sang most delightfully: this aimable young lady, the general favorite of the green room, rises in public opinion every time she appears. Her manner is gentle and modest—in her acting she glides into our good graces imperceptibly; and in her singing there is nothing boistorous, but, zephyr-like, she delights by soft undulations, that vibrate on the ear fraught with enchanting melody. The music of her voice conveys the same sort of feeling that we have when we hear, the distant murmer of the bee amidst sun-beams and flowers. We always, therefore, regret when she attemps *bravura.* This is no better than the invasion of the drum and trumpet on the sweet music of the groves.

Miss Stephens permitted herself to be blacked as *Wowski,* and she would, no doubt, have played the part with her usual *navitè* and spirit, but she was evidently unwell; which was proved by Mr. Liston

addressing the audience to state her indisposition as an apology for her inability to do justice to the character. This gentleman who acted *Trudge* with infinite humor, set the house in a roar of laughter at the conclusion, by kissing Wowski so as to bring away an impression of her black cheek.

DRURY LANE.

Miss TIDSWELL who has been for forty years on the Stage, and and whose chamber-maids and old-women, were excellent, last night had a *farewell* BENEFIT. Mr. KEAN, with that kindness which he *equally* shews to *all* of his sisters and brethren of the stage, contributed the attraction of his performing *Don Felix* in *The Wonder*. He represented the character with all its varied feeling, in an admirable manner.

LYCEUM.

MR. MATHEWS'S *extra-night*, AT HOME, yesterday evening, intentended for the express purpose of adding to the fund raising to relieve the distressed people in Ireland, was, we most sincerely regret to say, not entirely crowned with the hoped-for success. When he came to the Irish part of his adventures he took occasion to address the audience as follows:—

"While I am upon the subject of Ireland, I must be under the necessity of regretting that the humble endeavour in giving my entertainment in aid of the liberal subscriptions for the distressed peasantry of that country, should not have proved to MY FEELING—quite successful.

"I wish there had been a fuller audience than I had ever seen on my nights AT HOME: I should have sincerely desired that it had been the *best* night, instead of the *worst* during the many evenings I have had the honor of making you merry *here*.

"I am convinced that the public will take the *will* for the *deed*;—and it gives me some gratification, that though the numbers of the audience have unfortunately *decreased*, the laughter has not been diminished in proportion."

No's. 68, 76, and 97, of this Work are re-printed, and are ready for delivery.

The Title and Index of the Fourth *Volume are also ready.*

Printed by E. THOMAS, Denmark Court, Exeter 'Change.
Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange

Theatre Royal, Covent Garden.

BY SPECIAL DESIRE.

This Evening will be performed the Tragedy of

JULIUS CÆSAR.

Julius Cæsar, Mr. EGERTON,
Octavius Cæsar Mr. CONNOR, Brutus, Mr. YOUNG
Cassius, Mr. MACREADY,
Casca, Mr. FAWCETT, Decius, Mr. ABBOTT,
Marc Antony, Mr. C. KEMBLE,
Trebonius, Mr. JEFFERIES, Metellus, Mr. COMER,
Soothsayer, Mr. CHAPMAN,
Cinna, Mr. KING, Flavius, Mr. HUNT.
Popilius Lœnas, Mr. NORRIS, Servius, Mr. MEARS
Titinius, Mr. CLAREMONT,
Strato, Mr. HEATH, Clitus, Mr. SUTTON,
Lucius, Mr. PARSLOE, Pindarus Mr HORREBOW,
Varro, Mr. COLLETT. Lepidus, Mr. RYALS.
Plebeians, Mess. Barnes, Atkins, Crumpton, Grant, Montague, &c.
Portia, Ms. FAUCIT.
Calpurnia, Mrs. STERLING,

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Zaib and Norab, Messrs. Heath and Smith.
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs,
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Fair Star, Miss FOOTE.
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

To-morrow, The Law of Java.

Theatre Royal, Drury Lane,

This Evening will be performed Shakespeare's Tragedy of

King Henry VIII.

Cardinal Wolsey, (2nd. time) Mr. KEAN,
King Henry the Eighth, Mr. POPE,
Cardinal Campeius, Mr. POWELL, Campeius, Mr. HUGHES,
Archbishop Cranmer, Mr. FOOTE,
Duke of Buckingham, Mr. THOMPSON, Lord Sands, Mr. LOVEDAY,
Duke of Norfolk, Mr. BROMLEY,
Duke of Suffolk, Mr, MEREDITH, Earl of Surrey, Mr. VINING,
Lord Chamberlain, Mr. BARNARD,
Sir Thomas Lovel, Mr. HOWELL, Gardiner, Mr. GATTIE,
Sir Henry Guildford, Mr. WEBSTER, Cromwell, Mr. PENLEY,
Brandon, Mr. Read, Surveyor, Mr. Willmott,
Clerk of the Court, Mr. Randall, Keeper of the Council, Mr. Turnour
Lady Denny, Mrs. HARLOWE. Anne Bullen, Miss SMITHSON,
Patience, Miss POVEY, Agatha, Mrs. BARNARD,
Cicely, Miss PHILLIPS.

Queen Katharine, Mrs. W. WEST,
In Act I. The Cardinal's Banquet. In Act II. The Trial of Katharine.
In Act IV.—" Angels ever bright and fair," by Miss Povey.
In Act V. The Procession to the Christening of the Princess Elizabeth.

After which the Farce of

Monsieur Tonson.

The Principal Characters by

Mr. COOPER,
Mr. BARNARD, Mr. FOOTE, Mr. GATTIE,
Mr. W. H. WILLIAMS,
Mr. MEREDITH, Mr, VINING, Mr. SMITH,
Mr. WEBSTER, Mr. HOWELL,
Mr. TURNOUR. Mrs. KNIGHT,
Miss SMITHSON, and Mrs. BLAND,
WITH A SONG.

To-morrow, The Busy Body.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 162. Thursday, May 23, 1822. Price 1d.

DRURY LANE.

King Henry the Eighth was acted here, last night, for the second time, with Mr. KEAN as *Wolsey*.

This Play is not well calculated for representation—it proceeds too solemnly and stately for stage effect. *Henry*, certainly, has his bursts that variegate the action a little, but all the other characters are only to be fully appreciated, and their speeches enjoyed, by perusal. Even the proud *Cardinal Wolsey* makes but a poor figure in the living scene, represented as he may be. But to make any figure at all requires very peculiar qualities and powers in his representative. That Mr. KEAN does not possess all the requisites to give full effect to this character is undoubted. The want of a commanding person, is, however, his chief defect. In most of the other points he has ample means of excelling. His tones, which have too often in other characters a *methodical* expression, are here frequently in place—particularly in his reflective speeches after his downfall. He delivers with affecting emphasis the famous one terminating with—

> ————————O Cromwell, Cromwell,
> Had I but served my God with half the zeal
> I served my king, he would not in mine age,
> Have left me naked to mine enemies."

On the whole, Mr. KEAN in this part, fully maintains his high reputation.

Mr. POPE's *Henry* is quite over-acted in some instances—Although the monarch was hasty and passionate, and arbitrary, yet *these* should be put under some controul: notwithstanding, in several instances he represented the hot king excellently. We are happy at the opportunity of commending Mr. THOMPSON, who, as *Buckingham*, surprised us by a more chastened and correct style of delivery than we have ever before heard from him, and he accordingly had some applause. Mrs. WEST's *Katharine* was very respectable; particularly in the interview with *Cromwell*, where she learns Wolsey's death, and gives his character.

The Duchess of Glo'ster, and the Princess Augusta were present.

The House was poorly attended.

COVENT GARDEN.

THERE was not quite so full a house as usual here, last night. *Julius Cæsar* was performed in its former admirable manner.

There should be some change of after-piece.

Theatre Royal, Covent Garden.

This Evening will be performed, 8th time, a Play, in 3 acts (interspersed with music) called

The Law of Java.

The Overture, and Music, composed by Mr. Bishop.

Emperor of Java, Mr. ABBOTT,
Agib, Captain of the Prisons, Mr. DURUSET,
Grumbick, Under Jailer, Mr. ATKINS,
Bafna, Cojo — Eunuchs of the Haram — Mr. J. ISAACS, Mr. BARNES,
Parbaya, a native of Macassar, Mr. YOUNG,
Orzinga, a Mahometan Priest, Mr. YATES,
Abdallah, (his attendant) Mr. JEFFERIES,
Major Van Glozen, (Commandant of Troops in the service of the Dutch East India Company, Mr. FAWCETT,
Hans Gayvelt, Van Glozen's Nephew, and a Cadet, Mr. JONES,
Snickersnee, a Serjeant in the Dutch Service, Mr Comer,
Pengoose, English Servant to Hans Gayvelt, Mr. LISTON.
Zaide, Nourjadhee, — Females of the Haram, — Miss M. TREE, Miss STEPHENS,

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffer, Mr. CHAPMAN,
Zaib and Norab, Messrs. Heath and Smith.
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs,
Hunters, Mr. Fyne, Mr. Comer, Mr. J. Isaacs,
Fair Star, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

To-morrow, *for the Benefit of Miss STEPHENS*, the Opera of Don John. With a Concert of *Vocal and Instrumental Musick* To which will be added the Dramatic Romance of Cymon.

Theatre Royal, Drury Lane,

This Evening will be performed the Comedy of

The Busy Body.

Charles, Mr. BARNARD,
Sir Francis Gripe, Mr. MUNDEN,
Sir George Airy, Mr. PENLEY,
Sir Francis's Servant, Mr. TURNOUR,
Marplot, Mr. HARLEY,
Sir Jealous Traffic, Mr. GATTIE,
Whisper, Mr. VINING,
Sir Jealous's Servant, Mr. WEBSTER,
Waiter, Mr. Isaacs.
Patch, Mrs. HARLOWE, Miranda, Mrs. GLOVER,
Isabinda, Mrs. ORGER,
Scentwell, Miss PHILLIPS.

After which, the Musical Entertainment of

Paul and Virginia.

Paul, Madame VESTRIS,
Alambra, Miss COPELAND, Sebastian Mr. HUGHES,
Dominique, Mr. KNIGHT,
Don Antonio, Mr. GIBBON, Diego, Mr. WILLMOTT,
Captain Tropic, Mr. CHAMBERS,
(His 1st appearance on this Stage)
Virginia, Miss CUBITT, Mary, Mrs. BLAND,
Jacintha, Miss PHILLIPS,

In Act II. a Dance by Miss TREE.

To-morrow, *The Heir at Law,* With *Past Ten o'Clock.*

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face: Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

Song—" SCHOOL ORATORS."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms*—

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats...

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Finale—" A Musical Good Bye at York.

PART III.

STORIES:

In which Mr. Mathews will take *Steps* to introduce the following Characters:

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8.

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 163. Friday, May 24, 1822. Price 1d.

DRURY LANE.

The performances of *The Busy Body*, and *Paul and Virginia*, last night, were for the Benefit of several persons of this establishment. Both pieces were excellently performed, although we still think that if Mr. HARLEY would mix a little more of the air of the fine gentleman in his delineation of *Marplot*, it would be an improvement.

Paul and Virginia, is a delightful entertainment.

COVENT GARDEN.

The Law of Java, proceeds in the same manner, drawing moderate houses, and moderate applause.

MISS STEPHENS.

It was on the 7th of January this amiable young lady made her first appearance this season. She on that occasion represented *Polly* in *The Beggars' Opera*, to a most numerous audience, who received her with that warm applause which her private character and delightful talents ever create. Since the above date Miss Stephens has performed *fifty* nights: and, on the present evening, takes her BENEFIT, which affords an opportunity of not only hearing her in many most favorite songs, but to see her act with that agreeable liveliness which has as much elevated her above many other vocallists as her sweet notes.

MONS. ALEXANDRE, *the Ventriloquist.*

As it is our wish to furnish our readers with an abstract and brief chronicle of all Theatrical proceedings, we ought to apologise to them for omitting to notice the performances of this ingenious young Frenchman from time to time. He richly deserves every praise and recommendation which we can bestow upon him, and we are glad to find that his unique qualifications as a Ventriloquist, have acquired a corresponding degree of popularity for him. His powers in this way are indeed of so high an order, that we think we may pronounce him,

in the present day, to be without a rival or competitor. Mons. Alexandre may lay claim to much originality in the manner in which he brings the extraordinary powers of voice which he possesses into practice, so as to keep an audience in a state of continual excitement for nearly three hours. This he does by very palpable but uncommon means, and we think every play-goer should pay him a visit, as he undoubtedly forms a link in the chain of theatricals.

List of the Songs sung in Miss Stephens's Concert.

Song, Miss Hallande, "From other minds."

Song, Miss Hallande, "Blow ye gentle gales."

Song, Miss Hallande, "With love my heart."

Song, Miss Stephens, "Far from his native."

Song, Miss Stephens, "Tell me have ye."

Savoyard Duet, Miss Stephens and Miss Hallande, "From distand lands."

Song, Miss Stephens, "Peace inviting."

Song, Miss Hallande, "Ye little birds."

Echo Duet, from Zuma, Miss Stephens and Miss Hallande.

Miss Stephens (by particular desire) will introduce "We're a Noddin" —the celebrated Echo Song—and Auld Robin Gray.

Miss M. Tree—"Bid me discourse."

Mr. Sapio, "Said a smile to a tear." accompanied by himself on the Piano Forte.

Mr. Bochsa and Signor Puzzi, a Fantasia on the Harp and French Horn.

Mrs. Salmon, "Cease your funning," with new Variations.

And Signor Angrisani and Miss Stephens, (by desire) "Giovinette."

No's. 68, 76, and 97, of this Work are re-printed, and are ready for delivery.

The Title and Index of the Fourth *Volume are also ready.*

Printed by E. THOMAS, *Denmark Court, Exeter 'Change.*
Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange

Theatre Royal, Covent Garden.

FOR THE BENEFIT OF

MISS STEPHENS.

This Evening will be performed, (first time this season,) the Opera of

DON JOHN;

Or, The Two Violettas.

The Overture composed by Mr. Bishop—*the Finale by* Mozart, *and the rest of the Musick by* Mr. Bishop *and* Mr. Ware.

Don John, Mr. C. KEMBLE,
Salanio, Mr. HUNT, Angelo, Mr. ATKINS,
Don Frederick, Mr. JONES,
Petruchio, Mr. CONNOR, Lorenzo, Mr. PYNE,
Duke of Ferrara, Mr. DURUSET,
Damon, Mr. George, Dorilas, Mr. Norris,
Thurio, Mr. J. ISAACS, Anthony, Mr. COMER,
Fractioso, Mr. LISTON,
Peter, Mr. BLANCHARD,
Surgeon, Mr. BARNES, Francisco, Mr. KING,
First Violetta, Miss HALLANDE,
Baptista, Miss Green, Landlady, Mrs. Davenport
Second Violetta, Miss STEPHENS.

After which, a

Grand Vocal and Instrumental

CONCERT.

To conclude, with the Dramatic Romance of

CYMON.

Merlin, (a Magician) Mr. EGERTON,
Cymon, Mr. DURUSET,
Linco, Mr. TAYLOR, Dorus, Mr. LISTON,
Dorcas, Mrs. LISTON, Urganda, Miss LOVE,
Sylvia, Miss STEPHENS.
Fatima, Mrs. GIBBS, Daphne, Miss SHAW,
In Act I. A Pas Seul, by Miss DENNETT.

To-morrow, a Grand Performance of Ancient and Modern Musick.

Theatre Royal, Drury Lane.

This Evening will be performed the Comedy of

The Heir at Law.

Daniel Dowlas, (alias Baron Duberly) Mr. GATTIE,
Dick Dowlas, Mr. PENLEY,
Steadfast, Mr. POWELL, Keurick, Mr. FITZWILLIAM,
Doctor Pangloss, Mr. HARLEY,
Zekiel Homespun, Mr. KNIGHT,
Henry Moreland, Mr. BARNARD,
Waiters, Mr. Willmott and Mr. Turnour,
John, Mr. Read.

Deborah Dowlas (alias Lady Duberly) Mrs HARLOWE,
Caroline Dormer, Miss SMITHSON,
Cicely Homespun, Miss COPELAND.

To which, will be added, the Farce of

Past Ten o'Clock,

And a Rainy Night.

Sir Peter Punctual, Mr. HUGHES,
Old Snaps, Mr. GATTIE, Young Snaps Mr. VINING,
Captain Wildfire, Mr. BARNARD,
Harry Punctual, Mr. PENLEY,
Dozey, Mr. MUNDEN,
Corporal Squib, Mr. W. H. WILLIAMS,
Bantam, Mr. KNIGHT.
Lucy, Mrs. ORGER, Nancy, Miss SMITHSON,
Silence, Mrs. MARGERUM.

To-morrow, (Whitsun-Eve) there will be no Performance.

THE

Theatrical Observer:

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"Nothing extenuate nor set down aught in malice."

No. 164. *Saturday, May* 25, 1822. *Price* 1*d.*

COVENT GARDEN.

LAST night, Miss STEPHENS had a brilliant Benefit. The House at first price was nearly full, and at half price it was quite so. *Don John*, with a *Concert*, and the Romance of *Cymon* were the performances.

In the first piece Mr. C. KEMBLE acted gay *Don John* with uncommon spirit. We admired his skill in nursing the little foundling; but he has had good practice at home with his own pretty ones, which accounts for his talent this way. He rallied his friend *Frederick* with infinite pleasantry of manner; and kissed his landlady with such violent humor, that poor Mrs. DAVENPORT's cheeks, we fear, suffered for it. Then for fighting, or peeping, or loving, he never had his equal. He tickled *Fractioso* with his cold iron in an amusing style, until Mr. LISTON, the representative of that worthy, was almost in fits, and thence the audience were almost in the same condition by his ludicrous appearance. The quarrelsome old fellow was very entertaining throughout; but he would have been more so if Mr. LISTON had not had a hoarseness.

The Musical part of this agreeable Opera is very delightful, Miss HALLANDE who has not been much before the public of late, appeared in her old character the *First Violetta*, she sang and acted very well. When Miss STEPHENS made her appearance, she was greeted with long continued applause, and gave her songs with that taste, execution, and pleasing expression, for which she is so distinguished. Many were enclined to encore several of her as well as Miss Hallande's songs, but the fear of fatiguing too much suppressed the desire.

In the *Concert*, there were many delightful delightful pieces, amongst which we may name, the "Echo Duet" by Miss Stephens and Miss Hallande—"We're a noddin," the "Echo Song," by Miss Stephens —"Bid me discourse," by Miss M. Tree—and above all, "Cease your funning" with new variations by Mrs. Salmon. This last song was given in a style of rich melody, and astonishingly varied execution, of which it exceeds the power of description to convey a just idea. It was encored with enthusiasm. The little playful "Giovenette' by Signor Angrisani and Miss Stephens, was encored *twice*.

DRURY LANE.

We have only space to say that *The Heir at Law*, and *Past Ten o'Clock*, were the performances, last night.

Theatre Royal, Covent Garden.

The Nobility, Gentry, and the Public, are most respectfully informed that there will be a

Musical Performance

Under the Management of Mr. BOCHSA,

This present Evening, for which occasion

A NEW AND SPLENDID ORCHESTRA,

Designed and Decorated by Mr. Grieve, has been erected by Mr. Saul.

A GRAND SELECTION

Of Sacred, Antient, and Modern Music, from the works of Handel, Hayden, Mozart, Beethoven, and other celebrated Composers.

Principal Vocal Performers.

Mrs. SALMON, Miss STEPHENS,
Madame RONZI DE BEGNIS, Madame VESTRIS,
Miss GOODALL, Mrs. BELLCHAMBERS.
Miss POVEY, and Madame CAMPORESE,
Mr. VAUGHAN. Mr. BELLAMY,
Mr. BEGREZ, Mr. SAPIO, Signor AMBROGETTI,
Signor DE BEGNIS, Signor PLACCI,
Signor TORRI, Signor CARTONI, Mr. PYNE,
Mr. HAWES, Mr. NELSON,
Mr. GREETHEAD, Mr. TINNEY, Master LONGHURST.
And Signor ZUCCHELI. (*his first appearance here.*)

Principal Instrumental Performers.

On the Grand Piano Forte, Mr. MOSCHELES,
(*his 1st appearance here.*)

Violin, Mr. MORI, Harps, Mr. BOCHSA and Mr. DIZI,
Flute, Mr. NICHOLSON, and Violoncello, Mr. LINDLEY.

PART I.

A Selection from the celebrated Oratorio,

The Redemption.

The Pieces in which are from
The Occasional Oratorio, Theodora, Israel in Egypt, Joshua, Saul, and Judas Maccabaeus.

The Selection forming this Oratorio, was arranged by the late Dr. Arnold, from the favorite Works of Handel, and performed at his Commemoration in Westminster Abbey.

Overture to the Occasional Oratorio.

Recit. and Air, Mr. Bellamy—He layeth the beams.
Recit. and Air, Miss Stephens—Angels ever bright and fair.
Duet. Mr. Bellamy and Signor Zucheli—The Lord is a man of war.
Grand Double Chorus—He gave them hailstones.
Air, Miss Goodall—O had I Jubal's lyre.
Recit. and Air, Mr. Vaughan—Lord, what is man.
Semi-Chorus—Welcome, welcome, mighty king.
Full Chorus—David his ten thousand slew.

March in Judas Maccabæus.

Air. Mrs. Salmon—Holy, holy, Lord God Almighty.
Chorus—The Lord shall reign.
Recit. Mr. Pyne—For the Host of Pharoah.
Solo, Miss Stephens—Sing ye to the Lord.
Grand Double Chorus—The horse and his rider.

Between the first and second Parts,

New Fantasia (MS) for the Piano-Forte, Mr. Moscheles
With Orchestral Accompaniments.

(By particular desire) The Echo Duet, Mrs. Salmon and Miss Stephens.

PART II.

A Selection from MS. serious Drama, entitled

BAJAZET.

The Principal Parts by Madame Camporese, Madame Ronzi De Begnis, Mr. Begrez, Mr. Sapio, and Signor Zucheli.

Concerto Violin, Mr. MORI.

Recit. Signor De Begnis—Invocation to the Deity.
Quintetto, Madame Ronzi De Begnis, Mr. Begrez, Mr. Sapio, Signor Placci, and Signor De Begnis, and Chorus, accompanied on the Harp by Mr Bochsa, and on the Horn by Mr. Tully—Praise for the return of light---rom Rossini's celebrated Sacred Oratorio,

MOSES IN EGYPT.

Duetto, Madame Camporese and Signor Cartoni—Crudel perche finora
Cantata, Mr. SAPIO, Aleixis: accompanied on the Violoncello, by Mr. LINDLEY.

The favorite Duetto from

LA GAZZA LADRA.

Madame Camporese and Madame Vestris--Ebben per mia memoria.

Recit and Air. Signor Zuchelli. (first time)---Now heaven in fullest glory shown.

Grand Chorus---Hallelujah!

Between the Second and Third Parts,

New Duett, (MS.) for Two Harps, Mr. BOCHSA, and Mr. DIZI, (composed expressly for this occasion.)

(By particular desire) Duetto, Madame Camporese and Madame Ronzi De Begnis—Sull'aria.

PART III.

A GRAND

MISCELLANEOUS ACT,

Air, harmonized by Harrison—O Nanny—Miss Stephens, Mr. Greethead, Mr. Vaughan, and Mr. Bellamy.

Recit. ed Aria, Signor Torri—Bra tante angoscie.

Irish Melody, (with variations) Mrs. Salmon—'Tis the last rose of summer—Harp Obligato, Mr. Bochsa; newly arranged.

Duetto, Madame Ronzi De Begnis, and Signor De Begnis—La ci darem

Grand Chorus--O praise the God of mercy.

Recit. and Air, Miss Stephens--Sweet bird--Flute Obligato, Mr. Nicholson.

Duet, Miss Povey and Mrs. Bellchambers--Tell me where is fancy bred

Duetto, Miss Stephens and Signor Ambrogetti, & Chorus—Giovinette che fate.

Terzetto Mr. Sapio, Signor Placci. and Signor De Begnis—La mia Dorabella.

The Performance to conclude with, the National Anthem.

God Save the King—Verse and full Chorus.

No's. 68, 76, and 97, of this Work are re-printed, and are ready for delivery.

The Title and Index of the Fourth *Volume are also ready.*

Printed by E. Thomas, Denmark Court, Exeter Change.
Published by C. Harris, 25, Bow Street, by whom orders and communications are received; and sold by Chappell and Son, Royal Exchange

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 165. Monday, May 27, 1822. Price 1d.

MR. HARRIS OF COVENT GARDEN THEATRE.

It is with great surprise and regret we have heard that this gentleman has been *missing* for some time. On quitting Dublin, on the 16th ulto. where he went to visit his Theatrical concern, he came to England, and had arrived at Birmingham, where it seems he was taken ill. But from that period his relatives have heard no more of him; and have found it necessary to resort to public advertisements to discover where he is, or if deceased, to learn the place and manner of his death. We most sincerely trust that one who has endeared himself to so many, has not, in almost the flower of life, been plucked from his friends for ever. A little time, no doubt, will clear up the mystery of his absence; which may have been caused by one of those events, that only produce a smile. Mr. Harris's excursive habits may, possibly, have put him for a short time out of the immediate reach of his friends' correspondence.

Whitsun-eve suspended the performances of the Drama at Covent Garden and Drury Lane Theatres, but a *Selection of Music* was given by Mr. BOCHSA at the former house, which was fully attended, and well received.

In the absence of the more immediate objects of our usual notice, we shall refer to other *boards*.

BIRMINGHAM.

"OUR THEATRE opened for the season on Monday, May 20th, with the comedy of *The Rivals*, which was acted throughout in the very first style of excellence, and met with great applause. The names of Messrs. Wrench, Oxberry, Buller, Made, Mr. Power, (from the English Opera House) and also of Miss Lydia Kelly, Mrs. Waylett, and our distinguished favorite, Mrs. Bunn, are sufficient to shew the talent we possess.

The announcement of *Tom and Jerry*, has created great interest in our dramatic circles."

BATH.

The success of Miss DANCE has occasioned some party-spirit between her admirers, and those of Miss JARMAN, who has for some time been the reigning favorite, until Miss D. appeared. Miss Jarman is going to Dublin we believe; and we have heard that it is not unlikely we shall see her at Covent Garden in the course of next season. She is about eighteen: not beautiful, but with pleasing and striking features unites a perfect knowledge of the Stage, to which she has been familiar from childhood.

VAUXHALL.

Will be opened on June the 3rd, with many new attractions. Steam Vessels are to ply from the several Bridges to the scene of mirth.

Theatre Royal, Covent Garden.

This Evening will be performed the Tragedy of

JULIUS CÆSAR.

Julius Cæsar, Mr. EGERTON,
Octavius Cæsar Mr. CONNOR, Brutus, Mr. YOUNG
Cassius, Mr. MACREADY,
Casca, Mr. FAWCETT, Decius, Mr. ABBOTT,
Marc Antony, Mr. C. KEMBLE,
Trebonius, Mr. JEFFERIES, Metellus, Mr. COMER,
Soothsayer, Mr. CHAPMAN,
Cinna, Mr. KING, Flavius, Mr. HUNT,
Popilius Lœnas, Mr. NORRIS, Servius, Mr. MEARS
Titinius, Mr. CLAREMONT,
Strato, Mr. HEATH, Clitus, Mr. SUTTON,
Lucius, Mr. PARSLOE, Pindarus Mr HORREBOW,
Varro, Mr. COLLETT, Lepidus, Mr. RYALS.
Plebeians, Mess. Barnes, Atkins, Crumpton, Grant, Montague, &c.
Portia, Ms. FAUCIT.
Calpurnia, Mrs. STERLING,

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Zaib and Norab, Messrs. Heath and Smith.
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs.
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Fair Star, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

To-morrow, for the Benefit of Mr. MACREADY, the Tragedy of OTHELLO. Othello, by Mr. Macready. With the MARRIAGE OF FIGARO. Count Almaviva, Mr. Macready.

Theatre Royal, Drury Lane.

This Evening will be performed Shakspeare's Tragedy of

King Richard III.

Prince of Wales, Miss G. CARR,
King Henry, Mr. POPE, Tressel, Mr. BARNARD
Duke of York, Master R. CARR,
Duke of Gloster, Mr. KEAN,
Duke of Buckingham, Mr. PENLEY,
Duke of Norfolk, Mr. BROMLEY,
Earl of Richmond, Mr. COOPER,
Lord Stanley, Mr. POWELL, Blunt, Mr. READ,
Earl of Oxford, Mr. HOWELL,
Sir Richard Ratcliffe, Mr. WILLMOTT,
Lord Mayor, Mr. MEREDITH,
Sir Robert Brackenbury, Mr. FOOTE,
Tyrrell, Mr. SMITH, Dighton, Mr. TURNOUR,
Sir William Catesby, Mr. VINING,

Elizabeth, Q. of Edward the 4th. Mrs. EGERTON,
Lady Anne, Mrs W. WEST;
Duchess of York, Mrs. KNIGHT.

After which, the Musical Extravaganza of

Giovanni in London.

Don Giovanni, Madame VESTRIS
Leporello, Mr. HARLEY, Mr. Florentine Finickin Mr. BARNARD
Mr. Deputy English, Mr. GATTIE, Pluto, Mr. MEREDITH,
Mercury, Mr. HOWELL, Charon, Mr. SMITH
Firedrake, Mr. RANDALL, Drainendry, Mr. WILLMOTT,
Porous, Mr. W. H. WILLIAMS, Simpkins, Mr. TURNOUR,
Popinjay, Mr. VINING, Shirk, Mr. HUGHES, Nokes, Mr. SMITH,
Proserpine, Miss COOPER, Mrs. Leporello, Miss CUBITT,
Miss Constantia Quixotte, Miss POVEY, Mrs. English, Mrs. ORGER,
Succubus, Miss VALANCY, Tartarus, Mrs. BEST,
Mrs. Drainendry, Mrs. HARLOWE, Mrs. Porous, Mrs PHILLIPS,
Mrs. Simpkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLAND,

In Act I. a Pas Seul by Miss TREE.

To-morrow, the Comic Opera of ABROAD & AT HOME.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures,
on Character, Manners, and Peculiarities,
WITH ENTIRELY NEW ENTERTAINMENTS,
Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face: Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

Song—" SCHOOL ORATORS."

From *Ten to Fifteen*--Bound apprentice--Wilkes Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing--Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters---Stratford upon Avon--Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled--Old Hurst—Cox's Ball—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms*—

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing. (Garrick's buckles.) Tate's antipathies...Rats...

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Finale—" A Musical Good Bye at York.

PART III. **STOICES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters:

NAT.--Servant of all-work in a Lodging house.
SIR SHIVELUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR--French Ballet Master--(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.--*not* thin enough.
Mr, MARK MAGNUM--*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s.... Begins at 8.

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 166. Tuesday, May 28, 1822. Price 1d.

COVENT GARDEN.

Julius Cæsar, last night, was attended by a crowded Pit; but the boxes were rather thinly occupied. The gallery company was pretty numerous. The excellent manner in which this Tragedy is represented in its chief parts, was as amply recognised from all quarters of the house as on the previous occasions of its performance. We get quite proud of a British audience when we find it enduring the effects of a squeeze on the verge of summer, for the sake of seeing a good play: and we swell with patriotic delight to see the exertions of the groundlings to force a way for the free use of their hands to give proofs of their taste for Shakspeare's beauties, and for admirable acting. This is something better for foreigners to behold, than to see *Mr. and Mrs. Bull's* vehement eagerness to get a peep at Cleopatra's Galley borne over a canvass ocean, or to gaze at the *seasons* in person, trundled over the Stage in shew-cars. We mean no offence to Mr. FARLEY, whose talent for Spectacle arrangements is so great, when we declare we believe him to be the greatest thorn in the side of genius that ever took root in Covent Garden. If he had not existed, it may be pretty certainly guessed that the Managers must, throughout a large portion of the season, have depended on Plays that possessed sufficient merit in the dialogue and action to induce people of sense to resort to the Theatre.

The change of management has in some measure lessened the influence of mere *Shew*; and Mr. Farley is not quite so much in demand. At

DRURY LANE.

although not possessed of such talent as at Covent Garden, in the getting up of tales of enchantment, and emblematical pictures and machinery, yet they contrived to manage the procession of the Coronation very well: But here no invention was required, as the

manner of doing the thing was furnished by the Herald's college. However, when Drury was thrown on its own resources, it failed in its spectacle pieces; and was compelled to rely on mere Tragedy, and Comedy, and Farce. We are told that their weakness at this Theatre in the *Shew department*, is about to be remedied by a junction with that great producer of things to please the eye, and dumb-found the senses, Mr. GLOSSOP. If so, we shall expect that the next season of Drury Lane will prove as unsuccessful as the present one, and with this difference, that it will better deserve neglect than it has latterly. If it is to become a great *Minor* Theatre, it shall have our decided opposition, as it will that of every friend of the Stage. Were the conductors of our two national Theatres to unite in *principle*, and agree that they would, as to *first pieces*, wholly rely on the regular Drama, for, at least, three-fourths of a season, the character of the British Stage would not be so sadly tarnished as it has been; and there would be some probability of distinguished Dramatists appearing to add to its lustre.

Mr. KEAN acted *Richard the Third*, yesterday evening, for the last time this season. It is throughout a distinguished piece of acting, and met with all its usual approbation.

MR. MACREADY's BENEFIT TO-NIGHT.

Every one who has seen Mr. MACREADY in his principal characters, must be deeply impressed with his eminent talents. His appearance, therefore, this evening, in the character of *Othello*, will, independent of the natural inclination of the British public to foster histrionic genius, lead many to witness his effort, and Mr. YOUNG's as *Iago*, as well as to gratify their curiosity as to Mr. M's. performance of *Count Almaviva*, in the Entertainment.

No's. 68, 76, and 97, of this Work are re-printed, and are ready for delivery.

The Title and Index of the Fourth *Volume are also ready.*

Printed by E. THOMAS, Denmark Court, Exeter 'Change.
Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received: and sold by CHAPPELL and Son, Royal Exchange

Theatre Royal, Drury Lane,

This Evening will be performed the Opera of

Abroad & at Home.

Sir Simon Flourish, Mr. WATKINSON
Young Flourish, Mr. HARLEY,
Old Testy, Mr. MUNDEN,
Young Testy, Mr. BARNARD,
Captain O'Niel, Mr. FITZWILLIAM,
Snare, Mr. BROMLEY,
Dicky, Mr. KNIGHT, Bluff, Mr. G. SMITH,
Harcourt, Mr. BRAHAM,
Bailiffs, Messrs. Howard, Gibbon, Wilmott,
Follower, Mr. Read, William, Mr. Turnour.
Lady Flourish, Mrs. HARLOWE,
Kitty, Miss COPELAND,
Miss Hartley, Miss POVEY.

After which the Farce of

Monsieur Tonson.

The Principal Characters by
Mr. COOPER,
Mr. BARNARD, Mr. FOOTE, Mr. GATTIE,
Mr. W. H. WILLIAMS,
Mr. MEREDITH, Mr. VINING, Mr. SMITH,
Mr. WEBSTER, Mr. HOWELL,
Mr. TURNOUR. Mrs. KNIGHT,
Miss SMITHSON, and Mrs. BLAND,
WITH A SONG.

To-morrow, The Heart of Mid Lothian. A Concert. And the Review. For the Benefit of Mr. FITZWILLIAM.

Theatre Royal, Covent Garden.

MR. MACREADY's NIGHT.

This Evening will be performed the Tragedy of

OTHELLO.

The Duke of Venice, Mr. CHAPMAN,
Brabantio, Mr. EGERTON,
Gratiano, Mr. ATKINS, Lodovico, Mr. COMER,
Othello, Mr. MACREADY,
Montanio, Mr. CLAREMONT, Cassio, Mr. ABBOTT,
Iago, Mr. YOUNG,
Roderigo, Mr. FARLEY, Julio, Mr. RYALS,
Antonio, Mr. JEFFERIES, Luca, Mr. NORRIS,
Lorenzo, Mr. Sutton, Cosino, Mr. Heath,
Marco, Mr. COLLET, Paolo, Mr. PARSLOE,
Giovanni, Mr. George,
Servants to Brabantio, Mess. Austin, Grant Louis, &c
Desdemona, Miss FOOTE,
Emilia, Mrs. FAUCIT.

To which will be added, the Opera of the

Marriage of Figaro.

Count Almaviva, Mr. MACREADY,
Fiorello, Mr. DURUSET, Figaro, Mr. LISTON,
Antonio, the Gardener, Mr. FAWCETT,
Bazil, Mr. J. ISAACS, Sebastian, Mr. COMER,
Cherubino, the Page, Miss HALLANDE,
Countess Almaviva, Miss M. TREE,
Susanna, Miss STEPHENS,
Barbarina, Mrs. LISTON, Marcellina, Mrs Sterling.

To-morrow, Rob Roy Macgregor, for the Benefit of the Philanthropic Institution.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 167. Wednesday, May 29, 1822. Price 1d.

COVENT GARDEN.

We were extremely gratified, last night, with Mr. Macready's performance of *Othello*, and *Count Almaviva*, for his Benefit. The play-goers have been so much accustomed to see this gentleman in parts entirely beneath his talents, the *Gambia's*, *Rob Roy's*, and some similar productions of the modern Drama, in which he has only to spout a certain portion of sickly bombast, which passes for sentiment and feeling, that they would be in some danger of forgetting that he was fitted for better things, had they not an opportunity on such occasions as this of witnessing a full display of his powers. There can be no doubt that he possesses the mind and physical attributes of a great actor. His delineation of the Moor was vigorous and effective, in a very high degree. We cannot attempt to particularise the various lights and shades of the character in which his felicity of conception and execution were most conspicuous, or point out the different passages of the dialogue, which he gave with the greatest effect, and must content ourselves with observing that he was eminently successful throughout.

Mr. Young's *Iago* was a complete hit. We really had no idea that he could have so entirely discorded the peculiarities of voice and manner which attend him more or less whenever he appears, and wrap himself so completely up in the garb of his author's fancy. He went through the many trying scenes in which he has to bear a principal share of the interest in a fine off-hand, and yet finished style; and in the soliloquies, which are, perhaps, the most difficult to get over, he was every thing that could be wished. We had not given Mr. Young credit for the extent and versatily of talent which he is master of, until we saw him this evening:—we hope the Play may be repeated, that the public may have it in their power to enjoy so fine a piece of acting. Miss Foote was a delightful *Desdemona*.

Mr. Macready is not at all suited for light comedy; but he bustled through the *Count* in a very creditable manner: and with the assistance of the three vocal stars, Misses Stephens, Tree, and Hallande, and the usual comic cast, the piece after went off extremely well.—The House was full.

DRURY LANE.

LAST night, *Abroad and At Home*, a Comic Opera, written by the late Mr. HOLMAN, was represented for the first time at this Theatre; and we should feel no regret if it were the *last* time, for it is a wretched piece, either as respects the plot, the characters, or the dialogue. The first has no ingenuity—no interest: and the chief incident from which the title is taken, is only worthy of farce. The characters have nothing but absurdity to recommend them; and the dialogue has only a dull vivacity to distinguish it. Such an Opera would require the finest music, and the most excellent acting in every part to make it tolerable. It *does* possess some very charming music, and Mr. BRAHAM and Miss POVEY executed its chief songs with great effect. But even these do not please so much as they would were they attached to characters that carry some interest. In regard to the acting, some parts were very well done as far as there was opportunity for exertion. The House was thinly attended.

Songs in Mr. Fitzwilliam's Concert.

The celebrated Master BLAGRAVE, will perform a Concerto on the Violin, and a Popular Air with Variations, on the Key'd Bugle by Mr. Norton. Also, by particular desire, for this night only, Miss COPELAND will give her Imitation of *A French Ballad Singer*.

The celebrated Mock Italian Trio, Mr. T. Cooke
The Soldier tir'd—Miss Forde
The Yellow Morn Beams—Mrs. Bland and Miss Povey
Captain Wattle and Miss Roe—Mr. Fitzwilliam
'Twas Nature's gay Day—Miss Copeland
The Humours of a Playhouse—Mr. Harley
We're a'Noddin—Madame Vestris
A Comic Song, Mr. Knight
Untouch'd by Love, the Maiden's breast, Miss Cubitt
The Wolf, Mr. G. Smith
Auld Robin Gray, Miss Povey
Paddy Carey, Mr. Fitzwilliam
Finale—Farewell, Merry Maids.

No's. 68, 76, and 97, of this Work are re-printed, and are ready for delivery.

The Title and Index of the Fourth *Volume are also ready.*

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Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange

Theatre Royal, Drury Lane,

FOR THE BENEFIT OF

MR. FITZWILLIAM.

This Evening will be performed Mr. T. DIBDEN's popular Drama of

The Heart of MID LOTHIAN.

John, Duke of Argyle, Mr. COOPER,
Geordie Robertson, alias Staunton, Mr. PENLEY.
David Deans, Mr. FOOTE, Rheubon Butler, Mr. BARNARD,
The Laird of Dumbiedikes, Mr. FITZWILLIAM,
Saddletree, Mr. SMITH, Ratcliffe, Mr. VINING,
Archibald, Mr. GATTIE,
Black Frank, Mr. G. SMITH, Tom Tyburn, Mr. WILLMOTT,
Sharpitlaw, Mr. W. H. WILLIAMS,
Rasper, Mr. TURNOUR, Officer, Mr. RANDALL,
Caroline, Queen of England, Mrs. GLOVER,
Lady Suffolk, Miss COOPER, Jennie Deans, Mrs. ORGER,
Effie Deans, Madame VESTRIS, Mrs. Glass, Mrs. HARLOWE
Margery Murdockson, (for this night only) Mrs. BROOKS,
Madge Wildfire, Miss COPELAND,
Miss Damahoy, Miss PHILLIPS, Mrs. Saddletree, Mrs. WILLMOTT
Sally, Miss EDWARDS, Mrs. Howden, Mrs. BARNARD,
Mrs. Ballchristie, Mrs. MARGERUM.

After which,

THE REVIEW;

Or, the Wags of Windsor.

Mr. Deputy Bull, Mr. GATTIE, Dubbs, Mr. HUGHES,
Captain Beaugard, Mr. THOMPSON, John Lump, Mr. KNIGHT,
Looney Mactwolter, Mr. FITZWILLIAM,
Caleb Quot'em, Mr. HARLEY,
Serjeant Higginbottom, Mr. GIBBON.
Grace Gaylove, Mrs. ORGER, Lucy, Mrs. BLAND,
Phœbe Whitehorn, Miss CUBITT, Maid, Miss PHILLIPS.

To conclude with,

A CONCERT

Of Vocal And Instrumental Music,

For which occasion an ILLUMINATED ORCHESTRA, will be erected on the Stage.

[See the Songs in the adjoining page.]

Theatre Royal, Covent Garden.

For the Benefit of *The Western*

PHILANTROPHIC SOCIETY

This Evening will be performed the Opera of

Rob Roy Macgregor.

Sir Frederick Vernon, Mr. EGERTON,
Rashleigh Osbaldistone, Mr. ABBOTT, Dougal, Mr. EMERY,
Owen, Mr. BLANCHARD,
Francis Osbaldistone, Mr. DURUSET, Macstuart, Mr. KING,
Major Galbraith, Mr. TAYLOR,
Rob Roy Macgregor Campbell, Mr. MACREADY,
Capt. Thornton, Mr. CONNOR,
Baille Nichol Jarvie Mr. LISTON.

Diana Vernon, M. TREE, Mattie, Mrs. STERLING,
Helen Macgregor, Mrs. FAUCIT.
Katty, Mrs. BISHOP, Jane, Mrs. CONNOR.

In the course of the Evening a Duet, 'La ci darem,' Miss M. Tree and Signor Ambrogetti,
'O say not Woman's heart is bought,' Miss M. Tree,
'Duet—'Tho' you leave me,' Miss M. Tree and Mr Duruset,
'The Girl that I love,' Mr. Duruset,
'A Highland Lad,' Miss M. Tree,
'My heart with love is beating,' Miss Hallande.

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Zaib and Norab, Messrs. Heath and Smith.
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs,
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Fair Star, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

To-morrow, The Law of Java.

THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 168. *Thursday, May* 30, 1822. *Price* 1*d.*

DRURY LANE.

Mr. Fitzwilliam, last night, had an excellent Benefit—every part of the House being crowded, *The Heart of Mid Lothian*, by T. Dibden was the first piece; which although, it has merit, is far from being a production that claims any high character. Mr. Dibdin, has from long acquaintance with the Stage, a happy dramatic knack, and a considerable share of humor, been able to produce many agreeable things which the Critics are always ready to *let pass*. We hear this gentleman is appointed Stage-Manager of *The Haymarket Theatre*, an office for which he is well qualified in several respects—But to the performance. Miss Copeland played *Madge Wildfire*, a character in which she gained great applause at the Surrey Theatre. She acts the unfortunate girl with great effect; throwing into it more of tenderness and sentiment than Mrs. Egerton does; but, certainly not equalling the latter lady in the sterner parts. The play was in general well done. The Farce of *The Review*, was pleasantly performed: and the *Concert* went off well.

COVENT GARDEN.

There was a good House, last night, for the Benefit of the Western Philantrophic Society. The performances of *Rob Roy Macgregor*, and *Cherry and Fair Star*, were performed with their usual *eclat*.

AN EXPLANATION.

On Monday last, we referred to a circumstance relative to Mr. Harris of Covent Garden Theatre, which we heartily regret having mentioned, because we and the public in general, have been grossly deceived. Who, that saw a Brother's name signed to an advertisement in the Newspapers, making public a Brother's loss, could fail to imagine that the misfortune set forth had really happened. With *Family matters*, we have, of course, nothing to do; but in common with every friend to Mr. Harris, we must lament the publication of an *unnecessary* advertisement which will require some explanation to the public, who have, (no doubt unintentially) been misled into the belief of a thousand erroneous circumstances.

Adelphi.—Mr. Alexandre's Entertainment continues to attract in a high degree.—His performances are certainly most ingenious and diverting.

Theatre Royal, Drury Lane,

This Evening will be performed Shakspeare's Tragedy of

King Henry VIII.

Cardinal Wolsey, (3rd. time) Mr. KEAN,
King Henry the Eighth, Mr. POPE,
Cardinal Campeius, Mr. POWELL, Campeius, Mr. HUGHES,
Archbishop Cranmer, Mr. FOOTE,
Duke of Buckingham, Mr. THOMPSON, Lord Sands, Mr. LOVEDAY,
Duke of Norfolk, Mr. BROMLEY,
Duke of Suffolk, Mr, MEREDITH, Earl of Surrey, Mr. VINING,
Lord Chamberlain, Mr. BARNARD,
Sir Thomas Lovel, Mr. HOWELL, Gardiner, Mr. GATTIE,
Sir Henry Guildford, Mr. WILLMOTT, Cromwell, Mr. PENLEY,
Brandon, Mr. Read, Surveyor, Mr. Smith,
Clerk of the Court, Mr. Randall, Keeper of the Council, Mr. Turnour

Lady Denny, Mrs. HARLOWE. Anne Bullen, Miss SMITHSON,
Patience, Miss POVEY, Agatha, Mrs. BARNARD,
Cicely, Miss PHILLIPS.

Queen Katharine, Mrs. W. WEST,

In Act I. The Cardinal's Banquet. In Act II. The Trial of Katharine.

In Act IV.—" Angels ever bright and fair," by Miss Povey.

In Act V. The Procession to the Christening of the Princess Elizabeth.

After which, the Musical Entertainment of

Paul and Virginia.

Paul, Madame VESTRIS,

Alambra, Miss COPELAND, Sebastian Mr. HUGHES,

Dominique, Mr. KNIGHT,

Don Antonio, Mr. GIBBON, Diego, Mr. WILLMOTT,

Captain Tropic, Mr. GATTIE,

Virginia, Miss POVEY, Mary, Mrs. BLAND,

Jacintha, Miss CUBITT,

In which she will introduce the favorite Song of
THE MOCKING BIRD.

In Act II. a Dance by Miss TREE.

To-morrow, the Opera of The Peasant Boy, and The Devil to Pay, &c. &c. For the Benefit of Madame Vestris.

Theatre Royal, Covent Garden.

This Evening will be performed, 9th time, a Play, in 3 acts (interspersed with music) called

The Law of Java.

The Overture, and Music, composed by Mr. Bishop.

Emperor of Java, Mr. ABBOTT,
Agib, Captain of the Prisons, Mr. DURUSET,
Grumbick, Under Jailer, Mr. ATKINS,
Bafpa, Cojo — Eunuchs of the Haram — Mr. J. ISAACS, Mr. BARNES,
Parbaya, a native of Macassar, Mr. YOUNG,
Orzinga, a Mahometan Priest, Mr. YATES,
Abdallah, (his attendant) Mr. JEFFERIES,
Major Van Glozen, (Commandant of Troops in the service of the Dutch East India Company, Mr. FAWCETT,
Hans Gayvelt, Van Glozen's Nephew, and a Cadet, Mr. JONES,
Snickersnee, a Serjeant in the Dutch Service, Mr Comer,
Pengoose, English Servant to Hans Gayvelt, Mr. LISTON.
Zaide, Nourjadhee, — Females of the Haram, — Miss M. TREE, Miss STEPHENS.

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Zaib and Norab, Messrs. Heath and Smith.
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs,
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Fair Star, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

To-morrow, the Comedy of The Way to Keep Him, and The Highland Reel. For the Benefit of Mr. Liston.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures,
on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter*—" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face: Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

Song—" SCHOOL ORATORS."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms*—

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats...

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Finale—" A Musical Good Bye at York.

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters:

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5*s*. *Pit* 3*s*. *Lower Gal.* 2*s*. *Upper Gal.* 1*s*....*Begins at* 8.

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice.

No. 169. *Friday, May* 31, 1822. *Price* 1*d.*

COVENT GARDEN.

THERE was a very well attended house, last night, to see *The Law of Java,* and *Cherry and Fair Star.* The whole of these performances, certainly, do not come within the description of a *rational* entertainment; for the excellent acting in the former piece cannot rid it of the weaknessses and absurdities that characterise it, nor can the splendid and beautiful scenes of the latter compensate for the utter absence of every thing intellectual in its composition. *The Law of Java,* has now run its *nine* nights; and although for the sake of Mr. Bishop's music, executed delightfully as it is by Miss Stephens and Miss Tree, there might exist some wish that the piece should go on longer, yet we must confess that a *tenth* representation would inevitably consign us to the custody of *Morpheus,* notwithstanding the lively strains of the fair *Nourjadhee,* and the facetious *nota benes* of that great traveller, Mr. *Pengoose,* We strongly recommend to the Managers, that they should for their own credit and Mr. Colman's fame, render *The Law of Java,* a dead-letter with all convenient speed: and if our opinion has little influence, we may adduce that of his Majesty, who, on the night he witnessed this piece, was observed to give one or two very critical yawns.

Had *The Law of Java* been written by any of those humbly gifted individuals who have furnished the Stage of late years with *tragedy run-mad,* we might have let the thing pass on silently, because the public, not being dazzled by a *name,* would have soon given it a *quietus:* but we cannot bear that GEORGE COLMAN, THE YOUNGER, the Author of so many comic dramas that have helped us often to pass a pleasant hour, should nightly be subjected to the lamentings of even the critics from Cheapside, who measure talent as they do muslin, by the yard; for they exclaim at the story being in such *narrow* compass. and that the wit is so *small,* and that some of Mr. Young's speeches are too *long:* in short that the piece is "a poor *piece of goods,*" and had better be "shelved." That Mr. Colman should come to be cut up by half-price gentry, and be "Poor-Georged!" by those who associate the decay of genius with the decay of life, is really distressing. For heavens sake! kind Managers save Mr.

Colman, if he is not able to save himself, from the *quips* of the pert young critics, and spare his *old* friends further mortification.—Why is not *Othello* repeated?

DRURY LANE.

Mr. Kean acted *Wolsey* last night for the third time; and we regret to say to a thin audience. It is not a character in which there is much to admire; nor are there many opportunities for his peculiar style to have full play. The tragedy itself has few inviting qualities for the stage; and two performances were quite sufficient.

There are many who argue from the poor attendances on Mr. Kean's nights of playing, that he has lost all his attraction. We deny this—but we cannot deny his inability to render an entire play attractive by his *single* talent. In our opinion Mr. Kean is still what he was, nay, superiour to what he was, when audiences would endure squeezing even in warm weather to witness his performances. Then why is there any apparent neglect of him?—Because he is *unsupported by able performers.*

Madame Vestris's Benefit is *postponed* until this day week.

Mr. Abbott and Mr. W. Farren of Covent Garden Theatre, are to assume the direction of the Cheltenham Theatre.

CORRESPONDENTS.

"An Enquirer" must apply for information elsewhere—But if he will be satisfied with what we have *heard*, yet cannot vouch for, we will tell him, that the reason assigned to us for Miss Kelly's long non-appearance at Drury Lane, is her having refused to yield up any portion of her salary in consequence of frequent inability to perform: this, it is said, caused the Manager to decline her services altogether, although he could not get rid of his liability to pay her full salary. We beg to add that we do not believe this story—we mention it because it is in circulation, and it should be contradicted from the proper quarter.

No's. 68, 76, and 97, of this Work are re-printed, and are ready for delivery.

The Title and Index of the Fourth *Volume are also ready.*

Printed by S. Thomas, Denmark Court, Exeter Change.

Published by C. Harris, 25, Bow Street, by whom orders and communications are received; and sold by Chappell and Son, Royal Exchange

Theatre Royal, Covent Garden.

MR. LISTON'S NIGHT.

This Evening will be performed the Comedy of

Way to Keep Him.

Sir Bashful Constant [*for this night only*] Mr LISTON,
Sir Brilliant Fashion, Mr. JONES,
Sideboard, Mr. COMER, William, Mr. HORREBOW,
Lovemore, Mr. C. KEMBLE,
Tom, Mr. MEARS, Pompey, Master PARSLOE,
Lady Constant, Miss FOOTE,
Mrs. Lovemore, Mrs, FAUCIT, Widow Belmour, Mrs DAVISON,
Muslin, Mrs. GIBBS, Mignionette, Miss GREEN,
Furnish, Mrs. Coates, Jenny, Mrs. Sexton.

In the course of the Evening,
The Duetto of "Tell me where is Fancy Bred,"
By Miss STEHENS and Mrs LISTON.

By particular desire,
"We're a' Noddin," by Miss STEPHENS.

And, previous to the Faree,

A VALEDICTORY ADDRESS,

(Written by G. COLMAN, Esq.) will be Spoken by

MRS. LISTON,

[*Being her last appearance on the Stage*] Assisted by Mr. LISTON

After which, the Musical Farce of

Highland Reel.

Laird of Raasay, Mr. ATKINS, Captain Dash, Mr. HORREBOW,
Sandy, Mr. PYNE. M'Gilpin, [first time] Mr. BLANCHARD,
Serjeant Jack, Mr. J. ISAACS, with the Song of
"The Soldier's Harvest Home."
Croudy, Mr. CHAPMAN, Charley, Mr. TAYLOR,
Shelty, Mr. LISTON,
Benin, Mr. Parsloe, Apie, Mr. Louis, Andrew, Mr. Heath,
Jenny, Miss LOVE,
Moggy, Miss M. TREE,
[*Being her first appearance in that character.*]

To-morrow, the Jealous Wife, Mrs. Davison's Benefit.

Theatre Royal, Drury Lane,

This Evening will be performed the Opera of

The Peasant Boy.

Julian, Madame VESTRIS,
(Her first appearance in that character.)
Duke Alberti, Mr. POPE, Baron Montaldi, Mr. COOPER,
Count Hippolito, Mr. BARNARD,
Ambrose, Mr. G. SMITH, Fabian, Mr. W. H. WILLIAMS,
Ludovico, Mr. HARLEY,
Olympia, Miss FORDE, who will introduce the following Songs,
"Sweet is the Roundelay," "Deep in my heart,"
and "A Wreath I'll entwine," composed by ROOKE.
Duchess, Mrs. KNIGHT,
Rosalie, Miss POVEY, Marinetta, Miss. CUBITT,
In Act I. A Pas Seul by Miss Tree,
And a Pas De Trois by Miss J. Smith, Miss Vallancy, and Mrs Best.

After which, the Farce of

Katherine & Petruchio.

Petruchio, Mr. COOPER,
Baptista, Mr. FOOTE, Hortensio, Mr. HOWELL,
Tailor, Mr. KNIGHT, Biondello, Mr. WILLMOTT,
Pedro, Mr. VINING, Grumio, Mr. WATKINSON,
Musick-master, Mr. W. H. WILLIAMS, Cook, Mr. TURNOUR,
Nathaniel, Mr. Sheriff, Gabriel. Mr. Seymour,
Gregory, Mr. Read, Adam, Mr. Gibbon, Ralph, Mr. Randall,
Katherine, Mrs. GLOVER,
Bianca, Mrs. BARNARD, Curtis, Mrs. MARGERUM,

To-morrow, Abroad and at Home, Harcourt, Mr. Braham.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice.

No. 170. *Saturday, June* 1, 1822. *Price* 1*d.*

COVENT GARDEN.

Mr. LISTON's "Last Benefit at this Theatre" yesterday evening, was a most productive one: the House was crowded in all parts. He played *Sir Bashful Constant*, in the Comedy of *The Way to Keep Him*. It was a most amusing performance. Mrs. LISTON after the Comedy, came forward, assisted by her husband, to take leave of the public on her retiring from the Stage. She said and sung her *Valedictory Address*, which was written for the occasion by Mr. Colman. Mrs. Liston expressed the feelings natural on such an occasion; and the audience, remembering how often she has delighted with her sweet tones, paid her the tribute of their thanks and good wishes. Mr. Liston has called this his *Last Benefit here*, but we hope that although his engagement has terminated, it will be renewed next season. He goes to the Haymarket.

DRURY LANE.

The Peasant Boy, with *Katherine and Petruchio*, were the performances of last night, and were so pleasingly represented that we had little to regret, except the want of an audience to join in our satisfaction.

ENGLISH OPERA HOUSE.

It is understood that Mr. MATHEWS at the close of the present highly successful Season, quits England, on a Visit to the UNITED STATES, for one whole year; so that the public will not have an opportunity of seeing him (excepting on the 10 nights announced) for the space of TWO YEARS—a long time to be deprived of a delightful Entertainment, by which he has excited, undiminished laughter and merriment, for nearly 200 *Evenings*, that he has been "AT HOME" at this HOUSE.

The ENGLISH *Opera Summer Season* is to open on the 11th of June, and we hear that the Company is to perform alternately with Mr. MATHEWS, three nights a week until his Season closes. The proprietor has been active in securing talent. It is reported that Miss CAREW, Miss POVEY, and a young lady, a pupil of Mr. JAMES WELSH, (from whom much may be expected) are engaged in addition to the former favorites. Messrs. BARTLEY, HARLEY, WRENCH, EMERY, T. P. COOKE, PEARMAN, BROADHURST, and WILKINSON, are retained in their various Situations. Several new Singers are to appear; and Miss KELLY returns to lead the Comic Department. Various new pieces from the pens of the successful Dramatic Authors, *Messrs. Planche, Moncrieff, Beazley, and R. B. Peake*, are to be brought forward: and the mighty Winter *Mammoths* closing their all endeavouring jaws during the Summer months, will give this Theatre a chance and prospect, it has never before enjoyed.

New Theatre Royal, Haymarket.—This Theatre opens on the 15th of this Month.

Theatre Royal, Covent Garden.

Mrs. Davison's Night.

This Evening will be performed the Comedy of

The Jealous Wife.

Oakley, Mr. YOUNG,
Lord Trinket, Mr. JONES,
Sir Harry Beagle, Mr. BLANCHARD,
Major Oakley, Mr. FAWCETT.
Charles Oakley, Mr. C KEMBLE,
Ruffet, Mr. FARREN, Paris, Mr. Parsloo,
Capt. O'Cutter, Mr. CONNOR, Robert, Mr. Louis
Tom, Mr. Atkins, John Mr. Mears, William Mr Jefferies
Mrs. Oakley, Mrs. DAVISON,
Lady Freelove, Mrs. GIBBS, Harriott, Miss FOOTE,
Toilette, Miss Shaw, Betty, Miss Green.

In the course of the evening the following Songs, &c,

'You gave me last week a young linnet,'—Mr. Duruset
'Yet awhile, sweet sleep,'—Miss Stephens
'O take this nosegay,'—Mr. Duruset and Miss Stephens
'From duty if the shepherd stray,'—Miss Stephens
'Sweet passion of love,'—Miss Stephens
'The youth I lov'd so dearly,'—Miss Hallande
'When in disgrace,'—Miss M. Tree
'There's nae luck about the house,'—Mrs. Davison.

To which will be added the Dramatic Romance of

CYMON.

The Overture and several additional Airs, &c. composed by Mr Bishop
The original Music by M. Arne
Merlin, a Magician, Mr EGERTON, Cymon, Mr. DURUSET,
Dorus, Mr LISTON, Linco, Mr. TAYLOR,
Damon, Mr. George, Doralis, Mr. Norris,
Burganda, the Enchantress, Miss LOVE. Fatima, Mrs. GIBBS,
Sylvia, Miss STEPHENS,
Daphne, Miss SHAW, Dorcas, Mrs. DAVISON.
In Act I. A Pas Seul by Miss E. Dennett.
Swains, Nymphs, &c.

On Monday, Julius Cæsar.

Theatre Royal, Drury Lane.

This Evening will be performed the Opera of

Abroad & at Home.

Sir Simon Flourish, Mr. WATKINSON
Young Flourish, Mr. HARLEY,
Old Testy, Mr. MUNDEN,
Young Testy, Mr. BARNARD,
Captain O'Niel, Mr. FITZWILLIAM,
Snare, Mr. BROMLEY,
Dicky, Mr. KNIGHT, Bluff, Mr. G. SMITH,
Harcourt, Mr. BRAHAM,
Bailiffs, Messrs. Howard, Gibbon, Wilmott,
Follower, Mr. Read, William, Mr. Turnour.

Lady Flourish, Mrs. HARLOWE,
Kitty, Miss COPELAND.
Miss Hartley, Miss POVEY.

After which, the Melo-Drama of

Ella Rosenberg.

The Elector, Mr. POPE,
Colonel Mountfort, Mr. BARNARD,
Storm, Mr. GATTIE, Rosenburg, Mr. COOPER,
Flutterman, Mr. HARLEY,

Ella Rosenberg, Mrs. W. WEST,
Christine, Miss PHILLIPS,
Mrs. Flutterman, Mrs. HARLOWE.

On Monday next, The ROMAN ACTOR, The MOUNTAINEERS and the WATERMAN. Mr. KEAN'S Night, who will appropriate the whole Receipt of the Evening (after the Expences deducted by the Management) to the Relief of the distressed Peasantry of the Sister Kingdom.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face: Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

Song—" SCHOOL ORATORS."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms*—

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats...

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Finale—" A Musical Good Bye at York.

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters:

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8

E. Thomas, Printer, Denmark Court, Strand.

THE

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AND

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No. 171. Monday, June 3, 1822. Price 1d.

DRURY LANE.

The Opera of *Abroad and at Home*, was performed for the second time here on Saturday evening; and Mr. BRAHAM gave the songs of *Harcourt*, in his usual effective style.

COVENT GARDEN.

On Saturday night, that agreeable actress and amiable lady, Mrs, DAVISON, took for her Benefit, *The Jealous Wife*, with *Cymon*.
The results of the evening were highly satisfactory both as to Profit to Mrs. D. and entertainment to the numerous and elegant audience.

BATH THEATRE. "The admirers of vocal excellence, will learn with regret, that Miss WILSON takes leave of us this Evening, (Saturday June 1st,) when we have no doubt she will impart to the interesting *Polly* all the fascinating effect that such vocal talent, combined with a natural genius for act'ng, is capable of producing. Great expectations are formed of the *new Tragedy*, entitled *Clemenza; or, The Tuscan Orphan*;" to be brought forward for Miss Wilson's Benefit. It is said to be the production of a gentleman now residing in Bath; and is cast with the full strength of the company. The higher circles of the patrons of the Drama appear to take a high interest in its success."

BIRMINGHAM THEATRE—*Tom and Jerry*, was produced here on Monday last with decided success. WRENCH, was the hero Tom—POWER, Jerry—RUSSELL, (from Dublin) Logic—Mr. OXBERRY, Jemmy Green the cockney—Miss L. KELLY, Kate—and Sue by Mrs. WAYLETT. "A vocabulory of the cant language" is published!"

Mr. HENRY HARRIS, chief Proprietor of Covent Garden Theatre, is, we hear, expected in Town in the course of the week. He has been on a tour in the West of England, and is in good health.

LIMA THEATRICALS.—The Theatre at Lima is open twice a week. It is the fashion there for the Ladies to stand up in the front Boxes and smoke Segars, which they light by the chandeliers. The brightest beauty is thus often obscured by a cloud of smoke, to the temporary regret of her admirers.

Mr. *Alexandre and* Mr *Mathews*—The performances of these two gentlemen have been compared by some persons, but in our opinion they are so distinct a species of Entertainment, as to put comparison out of the question. Mr. Alexandre's attraction rests on his astonishing powers of *Ventriloquism*, whilst Mr. MATHEWS claims our attention for the surprising truth of his personal *imitations*, his singular narrative, anecdote, and humor. Each in short should be seen by every one who has a spark of curiosity, and loves a laugh.

Theatre Royal, Drury Lane.

MR. KEAN'S NIGHT.

The PROFITS of which he has devoted to aid in Relieving the *distressed Peasantry in the Sister Kingdom.*

This Evening's Performance will commence with the celebrated Scene of The CURIA, taken from MASSINGER's Tragedy of

The Roman Actor,

Or, The Drama's Vindication.

Paris, *(the Roman Actor)* Mr. KEAN,
Aretinus, *(Friend of Domitianus Cæsar)* Mr. FOOTE,
Palpurius Sura, Mr. VINING,
Fulcinius, Mr. SMITH, Æsophus, Mr. BROMLEY
Junius Rusticus, Mr. BARNARD,
1st. Lictor, Mr. RANDALL,
Consuls, Senators, Tribunes, Lictors, Ædiles, &c.

After which, the favorite PLAY of

The Mountaineers.

Octavian, Mr. KEAN,
Count Virolet, Mr. BARNARD, Roque, Mr. POWELL,
Lope Tocho, Mr. W. H. WILLIAMS, Bulcazin Muley, Mr. FOOTE,
Kilmallock, Mr. FITZWILLIAM, Ganem, Mr. VINING,
Sadi, Mr. HARLEY,
Old Goatherds, Mr. MEREDITH, Mr. HUGHES, &c.
Muleteers, Messrs. G. SMITH, HOWARD and GIBBON,

Zorayda, Mrs. W. WEST,
Floranthe, Mrs. ORGER, Agnes, Miss CUBITT.
In Act II. A Dance by Miss Tree.

To conclude with the Musical Farce of

The Waterman,

Tom Tug, [with the Songs, & for this Night only] Mr. KEAN,
Bundle, Mr. GATTIE, Robin, Mr. HARLEY.
Wilhelmina, Miss CUBITT, Mrs. Bundle, Mrs. HARLOWE.

Theatre Royal, Covent Garden.

This Evening will be performed the Tragedy of

JULIUS CÆSAR.

Julius Cæsar, Mr. EGERTON,
Octavius Cæsar Mr. CONNOR, Brutus, Mr. YOUNG
Cassius, Mr. MACREADY,
Casca, Mr. FAWCETT, Decius, Mr. ABBOTT,
Marc Antony, Mr. C. KEMBLE,
Trebonius, Mr. JEFFERIES, Metellus, Mr.COMER,
Soothsayer, Mr. CHAPMAN,
Cinna, Mr. KING, Flavius, Mr. HUNT,
Popilius Lœnas, Mr. NORRIS, Servius, Mr. MEARS
Titinius, Mr. CLAREMONT,
Strato, Mr. HEATH, Clitus, Mr. SUTTON,
Lucius, Mr. PARSLOE, Pindarus Mr HORREBOW,
Varro, Mr. COLLETT, Lepidus, Mr. RYALS,
Plebeians, Mess. Barnes, Atkins, Crumpton, Grant, Montague, &c.
Portia, Mrs. FAUCIT.
Calpurnia, Mrs. STERLING.

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Zaib and Norab, Messrs. Heath and Smith.
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs,
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,

Fair Star, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

To-morrow, The LAW of JAVA. To which will be added the Farce of LOVE, LAW and PHYSICK.

Last Nights Previous to His Trip to America ! !

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THE
Theatrical Observer:
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"Nothing extenuate nor set down aught in malice."

No. 172. *Tuesday, June* 4, 1822. *Price* 1*d.*

DRURY LANE.

We are glad to say that Mr. Kean's kind intentions have not been quite foiled, although they were not so successful as he might have hoped. Last night, which he selected for what was termed his *Benefit*, but which he humanely turned to the Relief of the unfortunate Peasantry in Ireland, was a night that will be treasured up in the memory of all who possess congenial feelings with the good-hearted Kean. It is always with sincere pleasure that we notice the virtues that ornament our species, in conjunction with the talent that adorns the Stage. Actors are persons whose private character can never be wholly seperated from their professional one; and it is, therefore, very necessary that in seeking the public eye, they should bring with them a real character that shall not tarnish the reputation they would earn in a fictitious one. In regard to Mr. Kean, the best proof of his private conduct is the general regard borne him from the highest down to the lowest individual of the establishment he is connected with: and in the sacrifice which he made last night, is only to be seen an extension of his benevolence, which those of his immediate circle have often witnessed in a more limited way.

Such of our readers as have followed us from our commencement, will be aware of our steady opinion of this gentleman's talents. We have formed that opinion from a long and close marking of his acting; and we deem him well-meriting the title of "*first of actors*" which *Aretinus* bestows on *Paris*, and which the audience affixed to Mr. Kean by loud assenting applause. We are aware of many faults in his style; but we only repeat what we have often remarked, that he shews in every character he assumes, the powerful mind he possesses. Mr. Kean's *genius* outshines that of any actor of the present day—(we speak it without derogating from the distinguished talent that is elsewhere to be found) his soul is imbued, as it were, with the attributes he has to personify; and he conveys the impression to the heart and understanding, with a truth and force that is irresistible.

The Scene from Massinger's Play of *The Roman Actor*, was produced as a sort of appeal to the public on the merits of the Stage; and seemed to have a particular reference to that neglect which Drury Lane Theatre has so long laboured under, and often most un-

meritedly. With the cause of that neglect, Mr. Kean, we think, has no connexion—his nights performances have generally been the most productive. In *The Mountaineers* he sustained the part of *Octavian* in a manner that drew tears from many a fair eye in every part of the house. It was altogether a performance the most correct, forcible, and affecting, we ever witnessed. Mr. HARLEY who played *Sadi*, acted with extraordinary humor, spirit, and effect. Amusing as he is at all times, he never was more so than he was last night, as *the happy tawny moor*, and as *Robin* in the Farce of *The Waterman*, in which piece Mr. Kean used the freedom of a Benefit night to assume the part of *Tom Tug*. He sang the songs with much taste and expression: his voice is sweet, not powerful, but very distinct in its cadences. He was encored in each song, and well deserved this testimony of approbation. But the frequent applauses which were bestowed on his acting throughout the evening, could not be compared with the enthusiastic burst of feeling expressed by the audience in every quarter when he came forward to make his bow on the fall of the curtain. The consciousness of meriting this warmth of approbation shone modestly on his countenance, whilst he seemed to express his happiness at having been instrumental in the cause of humanity.

The Pit was quite full; the Dress-boxes were tolerably well attended, but the house was otherwise indifferently so.

COVENT GARDEN.

Julius Cæsar with *Cherry and Fair Star* were very poorly attended, last night. Vauxhall, no doubt, affected both the houses.

VAUXHALL-GARDENS.

This *fairy-land*, was last night opened by the new Proprietors for the season, under the patronage of his Majesty. Words cannot express the numerous beauties of this scene of splendour and gaiety. The proprietors have spared no expense in rendering the whole worthy of the name of the most brilliant place of amusement in Europe. The gardens have been newly decorated with transparencies, &c.—a *theatre*, cosmoramas, and various other attractions have been added. The chief novelty, however, is what is denominated "*The Heptaplasiesoptron!*" It is erected at one of the extremeties of the Saloon. Description cannot convey an adequate idea of this costly and brilliant appendage. It is an area beautifully illuminated, having revolving pillars, entwined by serpents, and the whole enveloped by Palm Trees. In the centre is a refreshing fountain; and by means of looking-glasses, artfully placed, a most striking and magnificent reflection of the whole objects is presented.

The singing, fireworks, dancing, *eating* and *drinking*, were all admirably executed. The crowd of elegance, beauty, &c &c. was delightfully immense.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.
Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange.

Theatre Royal, Covent Garden.

This Evening will be performed, 10th time, a Play, in 3 acts (interspersed with music) called

The Law of Java.

The Overture, and Music, composed by Mr. BISHOP.

Emperor of Java, Mr. CHAPMAN,
Agib, Captain of the Prisons, Mr. DURUSET,
Grumbick, Under Jailer, Mr. ATKINS,

Bafpa Cojo	Eunuchs of the Haram	Mr. J. ISAACS, Mr. BARNES,

Parbaya, a native of Macassar, Mr. YOUNG,
Orzinga, a Mahometan Priest, Mr. YATES,
Abdallah, (his attendant) Mr. JEFFERIES,
Major Van Glozen, (Commandant of Troops in the service of the Dutch East India Company, Mr. FAWCETT,
Hans Gayvelt, Van Glozen's Nephew, and a Cadet, Mr. JONES,
Snickersnee, a Serjeant in the Dutch Service, Mr Comer,
Pengoose, English Servant to Hans Gayvelt, Mr. LISTON.

Zaide, Nourjadhee,	Females of the Haram,	Miss M. TREE, Miss STEPHENS.

After which, the Farce of

Love, Law, & Physic

Dr. Camphor, Mr. BLANCHARD,
Flexible, Mr. YATES, Lubin Log, Mr. LISTON,
Andrew, Mr. EMERY,
John Brown, Mr. ATKINS, Coachman, Mr. NORRIS,
Capt. Danvers, Mr. JEFFERIES.
Mrs. Hiliary, Mrs. GIBBS, Laura, Mrs. STERLING.

To-morrow, The School for Scandal.

Theatre Royal, Drury Lane.

This Evening will be performed the Opera of *THE*

Castle of Andalusia.

Duke Alphonso, Mr. BRAHAM,

In which character he will introduce,

'The Anchor's Weighed.'

'On this cold flinty rock' *'Victory!'*

And with Mr. HOWARD, the Duetto of 'All's Well.'

Don Scipio, Mr. GATTIE,

Don Cæsar, Mr G. SMITH, Don Juan Mr HUGHES

Spado, Mr. KNIGHT,

Don Fernando, Mr. BARNARD,

Pedrillo, Mr. HARLEY,

Sanguino, Mr. Howell, Rapino, Mr. Willmott,

Calvetto, Mr. Read, Vasquez, Mr. Turnour,

Philippo, Mr. HOWARD,

The Chorusses by Messrs. D. Smith, Read, Goodson, Goodson, jun. Eames Jones, &c.

Victoria, 1st. time, Miss FORDE,

Catalina, Miss CUBITT, Isabella, Mrs. HARLOWE

Lorenza, 1st. time, Madame VESTRIS.

After which the Farce of *THE*

Spectre Bridegroom;

Or, a Ghost in spite of Himself.

Mr. Nicodemus, Mr. COOPER,

'Squire Aldwinkle, Mr. GATTIE,

Captain Vauntington, Mr. BARNARD, Paul, Mr. SMITH,

Dickory, Mr. KNIGHT.

Miss Georgiana Aldwinkle, Mrs. ORGER,

Lavinia, Miss SMITHSON.

To-morrow, Shakspeare's Play of Henry the Eighth.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 173. Wednesday, June 5, 1822. Price 1d.

DRURY LANE.

O'Keefe's comic Opera of *The Castle of Andalusia*, was acted, last night, to a very thin audience. There were at least three or four performers in the piece that might be thought worthy of going to see, but it would appear that the fashionable, and, even, the unfashionable part of the public, were better engaged; or, were afraid of a tremendous squeeze; or had lost all relish for harmony and good-humor, at least for the night. With respect to the first supposition, we must acknowledge, that a card-party at *Lady Trumps*, or an Amateur Concert at *Mrs. Crackwhistle's*, where the two Miss *Crackwhistle's*, and *Mr. Croaker*, would take a leading part; or a turtle feast at *General Jaundice's*, with his Lady's evening's party, and a hundred other such treats, might all prove adverse to the Theatres, and occasion an infinite deal too much reverberation within the walls of Drury from the songs of Braham, and the rattle of Harley. Then, as to the second imagined cause of absence, this Theatre has so *often*, of late, resembled the Black-hole of Calcutta, that it was very prudent, in all who wished to breathe freely, to go to any rout or assembly, even at an Alderman's in that *breezy* place, Dowgate-Hill, rather than venture their lives amidst the *accustomed* crush on Mr. Elliston's groaning benches.

In regard to the last conception, that the whole town was out of tune, and out of temper, last night, some of our Opposition gentlemen would find causes enough for more than a *temporary* failure of the best endeavours to entertain the *Bull* family in a rational and tasteful manner. *They* might assert that the diminution in the sum-total of Rent-Rolls, and the continued visits of gentlemen with ruled books under their arms, were sufficient to make any one forego the pleasure of hearing Mr. Braham or Madame Vestris sing.

But, seriously, it is a matter of surprise that these distinguished vocallists were not better attended in a very amusing Opera, where not only the music of the piece, but that introduced, was most delightful. We would not for a great deal have missed Braham sing, "*On this cold flinty rock.*" It was beautifully given, and rapturously encored. His duetto of "*All's Well*" with Mr. Howard, was also delightfully executed. By the bye, we are to blame in not having noticed the latter gentleman, whose first appearance at this Theatre took place recently. He has a pleasing voice upon the whole, with a considerable proficiency in its scientific management.

Mr. Harley was very comical as *Pedrillo.* This gentleman's acting is at any time a tolerably good cure for the *Blue Devils.* There is something so determinedly good humored about his features, and a tone so absolutely adverse to any thing like grief, that the veriest crab must needs bottle up his vinegar, and the most doleful hypococondriac lay by the signs of his sorrow. Mr. H. is, moreover, the most *moving* performer of his day, for he has bustled us out of many a *tear*, but it was a laughter-pumped one.

Mr. Knight played *Spado*, with the activity and cunning of a practised rogue. Miss Forde represented *Victoria,* and sang in that style which makes us conscious of her ability with good instruction to sing much better. Madame Vestris as *Lorenza* gave "*Love! gay illusion!*" in such a delightful strain that an encore necessarily followed. Miss Cubitt performed *Catalina* tolerably well—she is very capable of improving in the *acting* department if she would take pains.

COVENT GARDEN.

This House never has been so badly attended throughout the season, as it was last night. *The Law of Java,* and the Farce of *Love, Law, and Physic,* were the performances. Of the former we can only say it proceeds. Of the latter we can only say that we laughed heartily at Mr. Yates's *Flexible,* and Mr. Liston's *Lubin Log.* The former was encored in *The Mail Coach* song. And the latter would have been encored in all his *vulgar* tricks and habits, were it the fashion to encore what is spoken.

Printed by E. Thomas, Denmark Court, Exeter 'Change.
Published by C. Harris, 25, Bow Street, by whom orders and communications are received: and sold by Chappell and Son, Royal Exchange

Theatre Royal, Drury Lane,

This Evening will be performed Shakspeare's Tragedy of

King Henry VIII.

Cardinal Wolsey, (4th. time) Mr. KEAN,
King Henry the Eighth, Mr. POPE,
Cardinal Campeius, Mr. POWELL, Campeius, Mr. HUGHES,
Archbishop Cranmer, Mr. FOOTE,
Duke of Buckingham, Mr. THOMPSON, Lord Sands, Mr. LOVEDAY,
Duke of Norfolk, Mr. BROMLEY,
Duke of Suffolk, Mr, MEREDITH, Earl of Surrey, Mr. VINING,
Lord Chamberlain, Mr. BARNARD,
Sir Thomas Lovel, Mr. HOWELL, Gardiner, Mr. GATTIE,
Sir Henry Guildford, Mr. SMITH, Cromwell, Mr. PENLEY,
Brandon, Mr. Read, Surveyor, Mr. Willmott,
Clerk of the Court, Mr. Randall, Keeper of the Council, Mr. Turnour;
Lady Denny, Mrs. HARLOWE. Anne Bullen, Miss SMITHSON,
Patience, Miss POVEY, Agatha, Mrs. BARNARD,
Cicely, Miss PHILLIPS.
Queen Katharine, Mrs. W. WEST,
In Act I. The Cardinal's Banquet. In Act II. The Trial of Katharine.
In Act IV.—" Angels ever bright and fair," by Miss Povey.
In Act V. The Procession to the Christening of the Princess Elizabeth,

After which, [not acted this season] the Melo-Drama of

A Tale of Mystery.

Count Romaldi, Mr. COOPER,
Bonama, Mr. FOOTE, Francisco, Mr. SMITH,
Stephono, Mr. BARNARD, Montano, Mr. BROMLEY
Michello, *(the Miller)* Mr. GATTIE,
Malvogho, Mr. G. SMITH,
Piero, Mr. WILLIAMS, Exempt, Mr. Willmott,
1st Gardener, Mr. Randall, 2nd. do. Mr. Sheriff.
Selina, Miss SMITHSON,
Fiamatta, Mrs. HARLOWE.
In Act II. A BALLET, incidental to the Piece by
Mr. HOWELL and Miss TREE,
Miss J. SMITH, Mrs. BEST and Miss VALANCY.
Messrs. Turnour, Hope, Guisso, Goodman,
Seymour, Mathews.
Mesdms. Gibbon, E. Gibbon, Cooper, Phillips,
Tokely, Edwards.

To-morrow, The Play of Pizarro.

Theatre Royal, Covent Garden.

This Evening will be performed the Comedy of The

School for Scandal.

Sir Peter Teazle, Mr. W. FARREN,
Sir B. Backbite, Mr. LISTON,
Sir Oliver Surface, Mr. FAWCETT,
Joseph Surface, Mr. YOUNG,
Careless, Mr. CONNOR, Trip, Mr. COMER,
Charles Surface, Mr. C. KEMBLE,
Snake, Mr. CLAREMONT,
Rowley, Mr. CHAPMAN, Moses, Mr. YATES,
Crabtree, Mr. BLANCHARD,

Lady Teazle, Mrs. DAVISON,
Mrs. Candour, Mrs. GIBBS, Maria, Miss FOOTE,
Lady Sneerwell, Mrs. CONNOR,
Maid, Mrs. COATES.

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Zaib and Norab, Messrs. Heath and Smith.
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs,
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,

Fair Star, Mrs. BOYLE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c

To-morrow The Law of Java

THE

Theatrical Observer;

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 174. *Thursday, June 6, 1822.* *Price 1d.*

COVENT GARDEN.

If this Theatre had been placed under the equator, and neither breezes nor fans were to be had, we would have gladly undergone the most profuse persperation the climate could have produced, in order to witness the admirable performance of *The School for Scandal*, which, last night, was executed in a style that has never been surpassed, nay, perhaps, not equalled. The whole cast, as it is called, of the characters, was, as before, highly appropriate, and calculated to confer the best effect, not only individually, but generally; for the happy manner in which the performers act up to each other, gives a reality and vividness to every scene, that, united with the sterling wit, the just satire of the piece, occasions the most fixed attention and delight in the audience. It is really a treat of the first order to witness this excellent Comedy as it is acted here. Mr. C. Kemble as *Charles;* Mr. Young as *Joseph;* Mr. W. Farren as *Sir Peter Teazle;* Mr. Fawcett as *Sir Oliver:* Mr. Yates as *Moses;* Mr. Liston as *Sir Benjamin Backbite;* Mr. Blanchard as *Crabtree;* then Mrs. Davison as *Lady Teazle;* Miss Foote as *Maria;* Mrs. Gibbs as *Mrs. Candour*—in short every one who had a part in the piece distinguished themselves. Even the servants who removed the chairs, or who handed the tea and coffee were done to the life. We intreat of the Managers to favor the Public with a repetition of this Play; we are convinced that there is not one that will do the establishment more service by, at least, extending the reputation of its performers.

DRURY LANE.

Mr. Kean again represented *Wolsey*, last night: he gave the same forcible markings to the character as before, and well earned the frequent applause bestowed on him by the slender company in the House. But we think it injudicious to have acted *Henry the Eighth* any more this season; nay, we think Mr. Kean shsuld conclude his appearances just now. Audiences of any consequence are not to be drawn to this House at present by either genuine Tragedy or Comedy, although there might be some chance of attracting our *Country Cousins*, and foreign visitors, were *The Coronation* to be again brought forward; and a good *Melo-drame* tacked to it, together with a laughable Farce that had some *novelty* in it. *The Tale of Mystery*, followed the Tragedy—it is a frothy, absurd affair: but Melo-drame must not be measured by the rule of reason.

ENGLISH OPERA HOUSE.

The whole Profits (the Rent not being deducted by the Proprietor) of Mr. Mathews's Performance at this Theatre, on Tuesday, May 21st, have been paid into the Fund for the Assistance of the distressed Irish Peasantry, and amounted to £61 10s. This House opens on *Tuesday* next for the usual English Opera Season.

Theatre Royal, Covent Garden.

This Evening will be performed, 11th time, a Play, in 3 acts (interspersed with music) called

The Law of Java.

The Overture, and Music, composed by Mr. Bishop.

Emperor of Java, Mr. CHAPMAN,
Agib, Captain of the Prisons, Mr. DURUSET,
Grumbick, Under Jailer, Mr. ATKINS,

Bafpa Cojo	Eunuchs of the Haram	Mr. J. ISAACS, Mr. BARNES,

Parbaya, a native of Macassar, Mr. YOUNG,
Orzinga, a Mahometan Priest, Mr. YATES,
Abdallah, (his attendant) Mr. JEFFERIES,
Major Van Glozen, (Commandant of Troops in the service of the Dutch East India Company, Mr. FAWCETT,
Hans Gayvelt, Van Glozen's Nephew, and a Cadet, Mr. JONES,
Snickersnee, a Serjeant in the Dutch Service, Mr Comer,
Pengoose, English Servant to Hans Gayvelt, Mr. LISTON.

Zaide. Nourjadhee.	Females of the Haram.	Miss M. TREE. Miss STEPHENS

To conclude with the Melo-Drama of The

Miller and His Men.

Grindoff, Mr. FARLEY, Count Frederick Friberg, Mr. CONNOR,
Karl (*his servant*) Mr. BLANCHARD, Lothair, Mr. ABBOTT,
Kelmar (*an old cottager*) Mr Chapman, Kreutz, Master Longhurst,
Riber and Golotz (*two Banditti*) Messrs, JEFFERIES & KING,
Zingra, Mr. NORRIS, Lindoff, Mr. Tett, Coburg, Mr. G. Pyne.
Claudine, Mrs. VINING, Ravina, Mrs. FAUCIT.

To-morrow, Guy Mannering, &c. Mr Farren's Night.

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

PIZARRO.

SPANIARDS.

Pizarro, Mr. THOMPSON, Davilla, Mr. TURNOUR,
Almagro, Mr. SMITH,
LasCasas, Mr. BROMLEY, Centinel, Mr. WILLMOTT,
Alonzo, Mr. COOPER,
Valverde, Mr. BARNARD, Gonzalo, Mr. RANDALL,
Elvira, Mrs. GLOVER,

PERUVIANS.

Ataliba, Mr. POWELL, Orozembo, Mr. POPE,
Rolla, Mr. KEAN,
Hualpo, Mr. FOOTE, Orano, Mr. VINING,
High Priest, Mr. G. SMITH,
Huasca, Mr. SEYMOUR, Cora's Child, Master Carr
Cora, Mrs. W. WEST.

The Vocal Parts by Mr. Fitzwilliam. Mr. Howard, Mr. Gibbon, Mr. Williams, Miss Povey, Miss Forde, Miss Cubitt, Mrs. Bland, Mrs. Orger, Miss Smithson.

Messrs. Read, Sheriff, Willmott, Goodson, jun. Eames, Guishchard, Taylor, Johnson, &c.

After which, the Musical Entertainment of

Paul and Virginia.

Paul, Madame VESTRIS,
Alambra, Miss COPELAND, Sebastian Mr. HUGHES,
Dominique, Mr. KNIGHT,
Don Antonio, Mr. GIBBON, Diego, Mr. WILLMOTT,
Captain Tropic, Mr. GATTIE,
Virginia, Miss POVEY, Mary, Mrs. BLAND,
Jacintha, Miss CUBITT,

In which she will introduce the favorite Song of
THE MOCKING BIRD.
In Act II. a Dance by Miss TREE.

To-morrow, The Peasant Boy, &c. Madame Vestris's Night.

Last Nights Previous to His Trip to America ! !

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face : Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

Song—" SCHOOL ORATORS."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engeged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms*—

Song---" Volunteer Field-Day and Sham-Fight."

Mr Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats...

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Finale—" A Musical Good Bye at York.

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters :

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master--*(first floor.)*
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr. MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 175. *Friday, June* 7, 1822. *Price* 1*d.*

DRURY LANE.

PIZARRO was acted yesterday evening for the last time this season; Mr. KEAN playing *Rolla*, and Mrs. GLOVER *Elvira*. This Drama is an admirable acting piece—the language and the incidents are vigorous and imposing, whereby the attention is continually kept rivetted on the scene. The characters of *Rolla*, *Pizarro*, and *Elvira*, are boldly drawn and well maintained throughout: *Alonzo* and *Cora*, are of a more common order, and interest upon the domestic principle of conjugal love. Rolla, as personated by Mr. Kean, loses nothing of the popularity which Mr. Kemble gave to the character. The latter, in some parts, derived advantage from the superiority of his figure, but he never equalled Mr. Kean in the highly empassioned scenes. Mr. Kemble was much inferior to Mr. Kean in the scene where Cora's child is brought in. The manner of the latter in falling at Pizarro's feet, and the agony of his tones, are the most affecting instances of histrionic skill we ever beheld.

MIS. GLOVER'S *Elvira*, is a striking performance. She gives much point to many passages; but she infuses little of that elevated and commanding manner which is essential to the proper performance of the character. Her features are not well adapted for the representation of stern characters, and some of her tones are equally unsuitable to them. But her judgment and knowledge of her profession carry her respectably through any part she chooses to undertake.

Mr. COOPER acted *Alonzo* with considerable effect; and Mrs. WEST as *Cora* was highly interesting. The Play merited a better attendance; for the House was, as an Irish friend remarked, "full of empty benches."

Madame VESTRIS acted *Paul*, in the Entertainment of *Paul and Virginia*, in her accustomed interesting manner, and sang most sweetly. This lady takes her Benefit to-night. Her engagement at this Theatre, we believe, concludes with the present season.

COVENT GARDEN.

The Law of Java, was performed last night, for the tenth time, to a very thin house in every part. We are sorry, for Mr. Colman's sake, to see this piece run on, because it is only extending an injury to his

his dramatic fame. We were equally sorry to find that he had perpetuated the memory of this weak effort as far as he could, by *printing* the piece. If it were his object merely to get a few pounds for the copy-right, we are sorry he should be compelled to dispose of so much of his good fame by the bargain for so paltry a sum as any bookseller would give him for *The Law of Java*. The following is a sample of the humourous songs :—

SONG.—*Pengoose.*

When a Tourist describes her, each Female expects
That some charm he'll extract from her downright defects :
In her Squint, a soft languish can, sure, be discern'd,
And her Leg, though of wood, may be mighty-well turned.

Should her Visage exhibit too much of the Rose,
Praise the bloom in her Cheek, and stop short at her Nose,
And, if Ladies have Noses, like Aces of Clubs,
Call them arch-looking Angels,—but don't talk of Snubs.

Of a charmer, whose teeth Absentees we may style,
Say, how sweetly she purses her lips in a smile !
And, when her red locks into ringlets she twirls,
Not a word of her carrots—but cry up her curls.

In your Book, let the virtuous Fair, of each Nation,
Be printed with Notes of deserved Admiration ;
While they, whose *faux pas* furnish Scandal with *data*,
Need only be mentioned among the *Errata*.

Birmingham Theatre. The eccentric entertainment, called *Tom and Jerry* was brought out at this Theatre on Monday week, and has been repeated every night, except one. On the first two evenings it produced good houses, and, on the *fair* nights the Pit and Gallery overflowed : the Boxes also were by no means deficient of company at either of its representations. The success of the Piece was secured by the engagement of Mr. Wrench and Mrs. Waylett, the original representatives of *Corinthian Tom*, and *Sue*, and that of Mr. J. Russell, who acquired equal fame as Logic, in Dublin.

The Receipts of the Benefit at this Theatre in aid of the Fund for the suffering Irish,, *fell short of the night's expenditure !*—Mr. Bunn, the proprietor, has, however, with great liberality, contributed *twenty guineas* as a private donation to the Fund.

The Exeter Theatre was lately obliged to be closed for want of an audience ; and this too, when the much-admired Mr. Dowton was to have played *Sir John Falstaff*, in *Henry the Fourth*.

Bristol Theatre. The performances at this Theatre on Thursday, May 30th, were for the Benefit of the starving peasantry in Ireland, The Performers and all the Servants of the House, gave their gratuitous services ; but the Receipts amounted to no more than £28. 11s. 6d.

The Cheltenham Theatre is to open on the 1st. of July.

Printed by E. Thomas, Denmark Court, Exeter 'Change.
Published by C. Harris, 25, Bow Street, by whom orders and communications are received ; and sold by Chappell and Son, Royal Exchange

Theatre Royal, Drury Lane,

Madame Vestris's Night.

To which will be added the Opera of

The Peasant Boy.

Julian, Madame VESTRIS,
(Her 2nd. appearance in that character.)
Duke Alberti, Mr. POPE, Baron Montaldi, Mr. COOPER,
Count Hippolito, Mr. BARNARD,
Ambrose, Mr. G. SMITH, Fabian, Mr. W. H. WILLIAMS,
Ludovico, Mr. HARLEY,
Olympia, Miss FORDE, who will introduce the following Songs,
"Sweet is the Roundelay," "Deep in my heart,"
and "A Wreath I'll entwine," composed by ROOKE.
Duchess, Mrs. KNIGHT,
Rosalie, Miss POVEY, Marinetta, Miss. CUBITT,

In Act I.

A Grand Divertisement.

In which will will be introduced,
A Pas De Deux by Mamdlle. HULLIN and Madlle. COURTT.
A Pas De Trois by Mons. LEBLOND, Madlle VOLET
and Madame GOSS.
A favorite Hornpipe by Madlle. HULLIN. and A Pas Seul by
Madame GOSS.

After which

A CONCERT.

A favorite Air, Mr. BRAHAM
Sweet Kitty Clover, Mr KNIGHT.
Vive le Roi, Mr. BRAHAM & Madame VESTRIS.
La ce daram la mono, Signor ANGRISANI & Madame VESTRIS.
Di piocer, Madame VESTRIS.
Duetto, Harp and Flute, by Mr. BOCHSA & Mr. NICHOLSON.
We're a' Noddin, Madame VESTRIS.
To conclude with a favorite Duetto and Chorus. Giovinetti, by Sig.
ANGRISANI and Madame VESTRIS.

After which, the Farce of

The Devil to Pay.

Sir John Loverule, Mr. HOWARD, Jobson, Mr. Mr. MUNDEN,
Lady Loverule, Mrs. HARLOWE,
Nell, (*first time, and for this Night only*) Madame VESTRIS.

To-morrow, Othello; Othello, Mr. Kean.

Theatre Royal, Covent Garden.

MR. FARREN'S NIGHT.

This will be performed the Opera of

Guy Mannering.

Col. Mannering, Mr. ABBOTT, Henry Bertram, Mr. DURUSET,
Dominie Sampson, Mr. LISTON,
Dandie Dinmont, Mr. EMERY, Dirk Hatteraick, Mr. COMER,
Gilbert Glossin, Mr. BLANCHARD,
Baillie Mucklethrift, Mr. BARNES, Serg. M'Crac, Mr. KING,
Gabriel, Mr. J. ISAACS, Sebastian, Mr. JEFFERIES,
Franco, Master PARSLOE, Jock Jabos, Mr. MEARS,
Farmer Harrow, Mr. Norris, Farmer Flail, Mr. George.
Lucy Bertram, Miss STEPHENS,
Julia Mannering, Miss HALLANDE, Flora, Miss GREEN,
Mrs. M'Candlish, Mrs. DAVENPORT,
Gipsey Girls, Mesdms. Bishop, Sterling, and Beaumont.
Meg Merrilies, (*for this night only*) Mr. W. FARREN.

In the course of the Evening, the following additional Songs, &c.

'We're a' Noddin,' by Miss Stephens,
The Echo Duet, by Miss Stephens and Miss Hallande,
'Young Love,' by Miss M. Tree,
'Giovinette,' by Signor Angrisani and Miss Stephens.

To which will be added, (by Special Desire) The

Two Pages of Frederick the Great.

The principal characters by
Mr. W. FARREN, Mrs. CHATTERLEY, Miss FOOTE,
Mr. ATKINS, Mr. NORRIS,
Mr. PARSLOE, Mr. MEARS. Mr. LOUIS, Mr. FAWCETT.
Mrs. FAUCIT, Miss LOVE, Mrs. GIBBS, Mrs. VINING.

With, compressed into one act, Macklin's Farce of

Love-a-la-Mode.

Sir Archy Mascarcasm, (first time) Mr. W. FARREN,
Sir Callaghan O'Brallaghan, Mr. CONNOR,
Beau Mordecai, Mr. YATES.
Sir Theodore Goodchild, Mr. CHAPMAN, Squire Groom, Mr. JONES,
Charlotte, Miss FOOTE.

To-morrow, The Lord of the Manor, &c. for the Benefit of the Suffering Provinces in Ireland.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 176. Saturday, June 8, 1822. Price 1d.

DRURY LANE.

Madame Vestris, yesterday evening had her Benefit, which she called her "last at this Theatre;" and we are glad to say that considering how much Drury appears to be disliked by the public, the house was well attended. The Pit had only standing-room; the Dress-boxes and First Circle were full; and the Galleries were pretty well occupied. The Performances were *The Peasant Boy*, with a *Concert*, and *The Devil to Pay*. Madame Vestris played Julian in the former piece very pleasingly...her melo-dramatic action is always animated and correct, and full of sentiment. She has been much employed throughout the season; and, although rather too often in male characters, yet often enough in female ones to win the favour which an agreeable actress is sure to gain. Her voice, so rich and melodious, has added to her many attractions; and if she is indeed not to appear again at Drury Lane, we trust to see her elsewhere. She met, last night, with much applause in the Opera, and particularly at the conclusion of that speech of Julian which ends with these words—"I may become the *Victim of Circumstance*, but I have never been the *Slave of Crime!*" Many of her songs were encored; and she seemed much fatigued before the after-piece commenced, in which she performed *Nell* very humourously.

COVENT GARDEN.

Last night, Mr. W. Farren took his Benefit here, when the performances, were *Guy Mannering*, *Love-a-la-Mode*, and *The Two Pages of Frederick the Great*. In the first Mr. Farren played *Meg Merrilles*, with very good effect, although his voice was rather too masculine for a female part: He died well, and received great applause. Mr. Abbott, who was *Colonel Mannering*, set the audience laughing by saying, "perhaps she is only a *sheep*" instead of "perhaps she is only *asleep*." Mr. F. represented *Sir Archy Macsarcasm*, in the second piece but so—so:—His scotch dialect is not good. But he was quite at home as the old King of Prussia, and the audience enjoyed the information that his Majesty would take off two years taxes. A fellow in the Gallery made some noises in humble imitation of that astonishing Ventriloquist, Mr. Alexandre.

English Opera House.—This Theatre does not open until the 24th. instant, in consequence of the engagements of several of the Performers detaining them in the country.

Vauxhall was, last night, brilliantly attended.

Theatre Royal, Covent Garden.

For the Benefit of the Suffering Irish.

This Evening will be performed the Opera of The

Lord of the Manor.

Sir John Contrast, Mr. FAWCETT,
Rashly, Mr. PYNE,
Young Contrast, Mr. JONES,
Trumore, Mr. DURUSET, La Nippe, Mr. FARLEY,
Corporal Drill Mr. JEFFERIES, Corporal Snap, Mr. KING,
Rental, Mr. Chapman. Huntsman, Mr. J. Isaacs,
Serjeant Sash, Mr. Horrebow.

Peggy, Miss BEAUMONT, Sophia, Miss M. TREE,
Who will introduce, " *No joy without my love,*" [Cooke]
" *Lost in Woe,*" [Mozart]—and " *Bid me discourse,*" [Bishop]

Annette, Miss STEPHENS.
Who will introduce, ' *A Nightingale sung,*' [Welsh] ' *Once a Knight,*'
" *If I had a Beau,*' [Bishop] and ' *We're a' Noddin.*' [Hawes]

Moll Flaggon, Mr. LISTON,

Previous to the Farce,
A New Characteristick Overture, interspersed with *Irish Airs,*
Composed and arranged by Mr. BISHOP.

To conclude with the Farce of

Husbands & Wives.

Sir Peregrine Peery, Mr. BLANCHARD,
Capt. Wing'em, Mr. ABBOTT,
Farmer Clover, Mr. EMERY,
Humphrey Grub, Mr. COMER,
Captain Tickall, Mr. JONES,
Nab, Mr Jefferies, Grip, Mr. Mears, Trap, Mr. Crumpton,
Lady Sarah Peery, Mrs. FAUCIT,
Rose, Miss FOOTE, Mary, Miss GREEN,
Eliza Beaumont, Miss BEAUMONT,
Dame Briarly, Mrs. DAVENPORT.

On Monday, Macbeth. Macbeth, Mr. Young, Macduff, Mr. Abbott.

Last Nights Previous to His Trip to America!!

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter*—" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face: Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

Song—" SCHOOL ORATORS."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms*—

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats...

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Finale---" A Musical Good Bye at York.

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters:

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR--French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AP LLEWELLYN AP-LLWYD, Esq.—*not* thin enough.
Mr. MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA--in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 8s. Pit 3s. Lower Gal. 2s Upper Gal. 1s....Begins at 8.

E. Thomas, Printer, Denmark Court, Strand.

Theatre Royal, Drury Lane,

This Evening will be performed the Tragedy of

OTHELLO.

Duke of Venice, Mr. FOOTE,
Brabantio, Mr. POWELL,
Lodovocio Mr BROMLEY, Montano Mr BARNARD
Othello, Mr. KEAN,
Cassio, Mr. PENLEY, Gratiano, Mr. MEREDITH,
Iago, Mr. COOPER,
Leonardo, Mr. Turnour, Julio, Mr. Sheriff,
Roderigo, Mr. FITZWILLIAM,
Marco, Mr. Howell, Paulo, Mr. Read,
Giovanni, Mr. Hogg, Luca, Mr. Randall,
Antonio, Mr. Smith, Messenger, Mr. Willmott,
Desdemona, Mrs. W. WEST,
Emelia, Mrs. GLOVER.

After which, the Farce of

Monsieur Tonson.

The Principal Characters by

Mr. COOPER,
Mr. BARNARD, Mr. FOOTE, Mr. GATTIE,
Mr. W. H. WILLIAMS,
Mr. MEREDITH, Mr. VINING, Mr. SMITH,
Mr. HOWELL,
Mr. TURNOUR, Mrs. KNIGHT,
Miss SMITHSON, and Mrs. BLAND,
WITH A SONG.

On Monday, Richard the Third. Duke of Glo'ster, Mr. Kean.

THE

Theatrical Observer:

AND

Daily Bills of the Play,

"Nothing extenuate nor set down aught in malice."

No. 177. Monday, June 10, 1822. Price 1d.

COVENT GARDEN.

The Managers of this Theatre, influenced by the same humane consideration for the distress of the Irish Peasautry, that has marked every class in this country, on Saturday night gave a Benefit for them; but their good intentions have been, we are sorry to say, as in almost every instance of the kind, *totally foiled* by the public not choosing to contribute in this way to the charitable object. The Dress-Boxes had about as many as would fill the front seats; the Pit was not above one third filled, and the other parts nearly empty. Instead of *Profit* there must have been a considerable *Loss* on the night's performances, for we do not think the Receipts could have amounted to Eighty Pounds, whilst the average expences we should think are not far from One Hundred Pounds above that sum. So much for the efforts of Theatrical Charity! The performances were *The Lord of the Manor*, and *Husbands and Wives*; but who could enjoy the efforts on the Stage, when the reflection of their inutility for the intended purpose, continually occurred We perceive *The Haymarket Theatre* is to open on the 15th, with a Benefit for the same humane object We almost regret it—although there may, indeed, be a little better chance of a sufficient audience being collected there, by a desire to see the House in its improved state.

DRURY LANE.

Mr. Kean acted *Otheilo*, with his usual excellence, on Saturday night, for the last time this season. The House was better attended, particularly at half-price, than it has been for some time.

VAUXHALL-GARDENS.

It was most amusing, the other evening, to hear the various ways the Promenaders pronounced that hard word *Heptaplasiesoptron*. When the time approached for it to be seen, some cried—

"Now for the *Hippee-plaister-on!*"

"Lauk! let's see the *Hipple-sip-tron!*"

"I'm off for the *Hop-toe-la-see-soap-town!*"

"You'll be wastly struck with the *Hip-tea-see-sue-supp'd-on!*"

"Arrah! what's *He-up-to-plase-ye-poltroon?*"

"Poltroon! Sir"—answered the person addressed—"I don't understand such language!"

"Nor I by the powers!"

"Then, how dare you use it, Sir? Do you think yourself at Donnybrook Fair?"

"What! are you after casting reflections!"

"Hush, hush, Sirs,"—cried an old pedantic looking gentleman, with a pair of green spectacles on his nose—"there are no *reflections* in the case, except those of the *Hep-ta-pla-sie-sop-tron!* and very beautiful reflections they are."

Theatre Royal, Drury Lane,

This Evening will be performed the Tragedy of

King Richard III.

Prince of Wales, Miss G. CARR,
King Henry, Mr. POPE, Tressel, Mr. BARNARD
Duke of York, Master R. CARR,
Duke of Glo'ster, Mr. KEAN,
Duke of Buckingham, Mr. PENLEY,
Duke of Norfolk, Mr. BROMLEY,
Earl of Richmond, Mr. COOPER,
Lord Stanley, Mr. POWELL, Blunt, Mr. READ,
Earl of Oxford, Mr. HOWELL,
Sir Richard Ratcliffe, Mr. WILLMOTT,
Lord Mayor, Mr. MEREDITH.
Sir Robert Brackenbury, Mr. FOOTE,
Tyrrell, Mr. SMITH, Dighton, Mr. TURNOUR,
Sir William Catesby, Mr. VINING,
Elizabeth, Q. of Edward the 4th. Mrs. W. WEST,
Lady Anne, Miss SMITHSON,
Duchess of York, Mrs. KNIGHT.

After which, the Musical Extravaganza of

Giovanni in London.

Don Giovanni, Madame VESTRIS
Leporello, Mr. HARLEY, Mr. Florentine Finickin Mr. BARNARD
Mr. Deputy English, Mr. GATTIE, Pluto, Mr. MEREDITH,
Mercury, Mr. HOWLL, Charon, Mr. SMITH
Firedrake, Mr. RANDALL, Drainemdry, Mr. WILLMOTT,
Popinjay, Mr. VINING, Shirk, Mr. HUGHES, Nokes, Mr SMITH,
Porous, Mr. W. H. WILLIAMS, Simpkins, Mr. TURNOUR,
Miss Constantia Quixotte, Miss POVEY, Mrs. English, Mrs. ORGER
Succubus, Miss VALANCY, Tartarus, Mrs. BEST.
Mrs. Drainemdry, Mrs. HARLOWE, Mrs. Porous, Mss PHILLIPS,
Proserpine, Miss COOPER, Mrs. Leporello, Miss CUBITT,
Mrs. Simpkins, Mrs. MARGERUM, Squalling Fan, Mrs. BLAND,
In Act I. a Pas Seul by Miss TREE.

To-morrow The Opera of Love in a Villiage.

Theatre Royal, Covent Garden.

This Evening will be performed the Tragedy of

MACBETH.

Duncan, *King of Scotland*, Mr. CHAPMAN,
Malcolm, Mr. CONNOR, Macbeth, Mr. YOUNG,
Donalbain, Mr. PARSLOE, Banquo, Mr. EGERTON
Macduff, Mr. ABBOTT,
Fleance, Master C. PARSLOE,
Lenox, Mr. JEFFERIES, Rosse, Mr. COMER,
Seyton, Mr. CLAREMONT, Physician, Mr. MEARS.
Lady Macbeth, Mrs. FAUCIT,
Gentlewoman, Mrs. CONNOR,
Hecat', Mr. TAYLOR,
Witches, Mess. BLANCHARD, FARLEY,
MEADOWS,
Vocal Witches, Mess. Duruset, Hunt, King, Pyne
J. Isaacs, Norris, Taylor, George, Longhurst, Mears,
Montague, G. Pyne, J. Taylor, Watts, Williams,
I. S. & C. Tett—Mesds. Beaumont, Sterling,
Boyle, Hallande, Love, Tennant Appleton, Coates,
Emery, Green, Grimaldi, Herbert, Hibbert, Marrs,
Hudson, Keating, Parrin, Port, Sexton, Shaw, Watts

To which will be added the Dramatic Romance of

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON. Giaffier, Mr. CHAPMAN,
Zaib and Norab, Messrs. Heath and Smith.
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs,
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,

Fair Star, Mrs. BOYLE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

To-morrow, *for the Benefit of Mr. EMERY*, the musical Drama of Henri Quatre with the Miller and His Men.

Last Nights Previous to His Trip to America!!

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

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Song—" SCHOOL ORATORS."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carte.—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms*—

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats...

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Finale—" A Musical Good Bye at York.

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters:

WATT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY--" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8.

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 178. *Tuesday, June* 11, 1822. *Price* 1*d.*

COVENT GARDEN.

LAST night Mr. YOUNG played *Macbeth*. This is a character in which he does not eminently shine: he occasionally strikes, but the general effect is weak. The murder-scene, and that of the banquet, are the only ones where he gives any tokens of being a great actor;—but in these, even, he was, last night, comparatively tame and unequal. There was a languor about his whole performance—an abandonment of discrimination—an unambitious manner and tone, that did as much as say, "I care not how I act the part, so I get through it." Perhaps, Mr. Young was oppressed with the sultry weather, which, indeed, was a sufficient apology for not giving himself up to a vigorous representation of the character. He drew some applause in the dagger soliloquy, and in the banquet-scene, where he braves the ghost of *Banquo*. There is some diversity of opinion on the propriety of his manner in this part: Mr. Young in exclaiming "Hence horrible vision," &c.—*follows up* the departing *Banquo*, which is considered by some as conforming with the bold spirit of the man who *dares do whatever man can do*;—whilst some think that although Macbeth in *words* braves the spirit of Banquo, whom he has so recently murdered, yet that it is out of nature for him to accompany those words with *action* that seems to dispel all idea of his having in *reality* a fixed horror at the sight. It would, certainly, we think, be better for Macbeth to *stand fixed to one spot*, whilst he bids the spirit "*Hence!*" instead of pressing on as if he meant to grapple with the unsubstantial vision.

Mr. ABBOTT's *Macduff*, is a very poor performance.

Mrs. FAUCIT makes a most indifferent *Lady Macbeth*.

The *Witch* music was miserably executed; particularly the *echo* part: One might have thought the nymphs of the Echo had got sore throats. Hecate, walked off, instead of "flying by night." Her broomstick, no doubt, was lost or mislaid. The House was thinly attended.

DRURY LANE.

Mr. KEAN acted *Glo'ster* yesterday evening, for the last time this season. He never played this character better; and at the close, the applause and cheering continued for above a minute. To-morrow he performs for the last time until the re-opening.

This House had an audience fully equal to that at Covent Garden.—This Theatre closes on Friday.

AMERICAN THEATRICALS. It would appear from the American Newspapers, that theatrical talent is well rewarded in that part of the world. A *New York* Paper of May 14, mentions, that a Mr. SIMPSON received from his Benefit there "*two thousand six hundred and fifty dollars, and fifty cents.*"—that is, about £600!—and great numbers went away who could not get admission from want of room.

Mr. WALLACK, is mentioned as having given an Entertainment at the *Philadelphia Theatre*, on May 13, consisting of *Readings, Recitations, Songs, Imitations*, &c. He was attended by a most numerous and fashionable audience, who were delighted by the "versatility and if we may use the term, the elasticity of his genius." He walks on crutches.

At *Louisveile Kentuckey*, they have got Mr. COOPER "the great actor". It being understood that he was to perform only one night, there was such an anxiety to see him, that "Boxes of ten seats brought from 16 to 20 dollars, and the House was full before sunset!" Mr. Cooper from this success, was so wise as to repeat his performances for *six nights* more. He was caressed and feasted by the first citizens; and altogether netted eleven hundred dollars, (about £250) within the week, which sum he invested in *Whiskey*, as the best medium of remittance!

HAYMARKET THEATRE.

On Saturday last, there was strong muster of the company engaged at this Theatre for the ensuing season, to commence on Saturday next. Amongst the respectable corps are to be found the names of Messrs. LISTON, C. KEMBLE, TERRY, JONES, Madame VESTRIS, and Mrs. CHATTERLEY, We believe Mrs. H. JOHNSTONE may be added to the list. Amongst the new candidates for public favor are Mr. CLIFFORD from the Norwich Theatre; Mr. W. WEST, who lately appeared as *Lord Ogleby* at Drury Lane, and a young Lady, who it is said is to make her debut as *Polly* in *The Beggars' Opera*, and who is a pupil of Mr. CORRI.

DEATH OF MR. STEPHEN KEMBLE.

Newcastle-upon-Tyne, June 8.—Died, on the 6th instant, at the Grove, near Durham, in the sixty-fourth of his age, after a short illness, STEPHEN GEORGE KEMBLE, Esq. the celebrated Comedian, and formerly Manager of the Theatres Royal, Newcastle-upon-Tyne, Glasgow, Edinburgh, and Drury-lane. Mr. Kemble had retired for some years from the exercise of the laborious profession of an actor, which he adorned no less by his talents than by the unsullied integrity and respectability of his private character. Few men lived more generally esteemed and respected: and there are few whose death will be more sincerely and lastingly regretted.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.

Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange

Theatre Royal, Covent Garden.

MR. EMERY'S NIGHT.

This Evening will be performed the Musical Drama of

HENRI QUATRE.

Or, Paris in the Olden Time.

Henri, Mr. MACREADY,
General D' Aumont, Mr. FAWCETT,
Sully, Mr. EGERTON, Crillon, Mr. HUNT,
Eugene de Biron, Mr. ABBOTT,
Frederick St. Leon, Mr. DURUSET,
O'Donnel, Mr. CONNOR, Moustache, Mr. EMERY
Jocrisse, Mr. LISTON, Pinceau, Mr. BLANCHARD
Gervais, Mr. COMER, Germain, Mr. CLAREMONT
Florence St. Leon, Miss HALNANDE,
Clotilda, Miss BEAUMONT,
Louison, Miss M. TREE,

In ACT III. the

Grand Procession of Henri's Entry into Paris.

In the course of the Evening,

Song, Miss STEPHENS, 'Tell me my heart.'
Duet, Miss STEPHENS and Master LONGHURST.
Song, Miss M TREE, 'Fear ne'er assail me.'
Song, Miss STEPHENS, 'The ray of hope.'

A Song called the Tragical History of

Ben Bobstay & Faithless Sally Brown, By Mr. Emery.

'*We're a' Noddin,*' by Miss STEPHENS.

Comick Song, '*Love in a Hayband,*' *by* Mr. EMERY

To conclude with, the Melo-Drama of THE

Miller and His Men.

Grindoff, Mr. FARLEY, Count Frederick Friberg, Mr. CONNOR,
Karl (*his servant*) Mr. BLANCHARD, Lothair, Mr. ABBOTT,
Kelmar (*an old cottager*) Mr CHAPMAN, Kreutz, Master Longhurst,
Ribor and Golotz (*two Banditti*) Messrs, JEFFERIES & KING,
Zingra, Mr. NORRIS, Lindoff, Mr. Tett, Coburg, Mr. G. Pyne.
Claudine, Miss FOOTE, Ravina, Mrs. FAUCIT.

To-morrow, Montrose, &c. For the Benefit of Mr. FARLEY.

Theatre Royal, Drury Lane,

This will be performed the Opera of

Love in a Village.

Sir William Meadows, Mr. FOOTE,
Justice Woodcock, Mr. MUNDEN,
Young Meadows, Mr. COOKE, Hodge, Mr. KNIGHT,
Hawthorn, Mr. BRAHAM,
In which character he will introduce,
"Friend of my soul, this goblet sip." And Duet,
"When thy bosom heaves the sigh." with Miss FORDE.
Eustace, Mr. BARNARD, Carter, Mr. VINING,
Footman, Mr. GIBBON.
Mrs. Deborah Woodcock, Mrs. HARLOWE,
Lucinda, Miss POVEY,
Madge, (first time) Miss COPELAND,
Cook, Mr. W. H. WILLIAMS,
Housemaid, Mrs. BARNARD,
Rosetta, Miss FGTDE,

After which the Farce of *THE*

Modern Antiques;

Or, the Merry Mourners.

Cockletop, Mr. MUNDEN,
Frank, Mr. HARLEY, Hearty, Mr. MEREDITH,
Joey, Mr. KNIGHT, Napkin, Mr. HUGHES,
Thomas, Mr. Willmott, John, Mr. Turnour.
Mrs. Cockeltop, Mrs. EDWIN,
Mrs. Camomlin, Mrs. ORGER,
Belinda, Miss PHILLIPS, Betty, Miss COOPER,
Flounce, Mrs. MARGERUM,
Nan, Miss COPELAND.

To-morrow, Macbeth. Macbeth, Mr. Kean.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 179. *Wednesday, June* 12, 1822. *Price* 1*d.*

DRURY LANE.

LAST night, Mr. BRAHAM played *Hawthorn* in the Opera of *Love in a Village*, and gave the songs with that taste, and sweet and powerful tone for which he is distinguished as the first male singer on the English Stage. This gentleman, with all his admirable and astonishing musical talent, has not been able on the nights he has performed during the present season, to overcome the prejudice existing against this Theatre. This certainly may be in a great degree attributed to the little attraction in the musical department here, taken altogether. There has been no leading female singer of sufficient merit to be placed beside him, and the consequence was, that the lovers of Opera were not fully gratified.

The House was thin at first, but the Pit filled at half-price, and the Boxes got a considerable accession.

Mr. BRAHAM takes his Benefit here to-morrow evening, and as he assumes a part in a popular piece, and will throw in the whole of his skill and force, with the aid of other eminent singers, it may be expected to prove a very brilliantly attended one.

We understand that in consequence of the unproductive performance at this theatre of late, Mr. Braham has, with great consideration and liberality, refused to take any payment for the last six nights he has performed. We believe he was engaged at £30, per night, or 20 if the audiences were not numerous. Thus he has given up a claim on the manager amounting to £120.

Mr. KEAN is to appear at the Bath Theatre, on Saturday next, to commence an engagement of six nights. He is to play Othello, Glo'ter, Sir Giles Overreach, De Montfort, Sir Pertinax Macsycophant, and Lear. We believe he afterwards proceeds to Dublin. Mr. Kean's Benefit for the poor Irish Sufferers amounted in the gross to

	£244	18s.	6d.
The Expences amounted to.....	242	6s.	4d.
	£ 2	12s.	2d.
A Private Box retained by Mr. Kean	3	5s.	5d.
	£5	17s	7

COVENT GARDEN.

THE Performances of last night, were *Henri Quatre,* and *The Miller and His Men,* for the Benefit of that excellent actor Mr. EMERY. We trust that he has had reason to be satisfied with the results: but we regret that he did not let us see him in some of those characters in which he is particularly eminent. We think his *Tyke* would have gratified more than his *Moustache;* although he plays the latter very well.

MR. ALEXANDRE.

THIS most ingenious gentleman, and astonishing Ventriloquist, is now bringing his Entertainment at the *Adelphi Theatre,* of *The Rogueries of Nicholas,* to a conclusion; as he only performs two more nights, namely, on *Thursday* and *Saturday.* It is surprising that a foreigner should in a short time attain such a very correct knowledge of our language as to enable him to amuse an English audience for an entire evening by his single exertions—we trust his assiduity has been amply repaid—it has well merited patronage; but, independent of his industry, the wonderful *natural* talent he possesses of imitating sounds and of casting the voice into any quarter he pleases, is of itself sufficient to attract in the highest degree.

LIVERPOOL THEATRE. The Manager has reduced the prices of admission, to the following—Lower Boxes, 4s. Upper Boxes, 3s. 6d. Pit, 2s. 6d. Gallery, 1s.

Theatrical Fracas.—Last Monday week this Theatre was opened for the season, with the play of Coriolanus, in which Mr. Vandenhoff made his first appearance on his re-engagement. A number of persons in the house, were very vociferous in behalf of Mr. Salter who had been displaced to make room for Mr. V. The uproar continued long after the curtain had fallen; five forms were torn from the gallery, and thrown into the pit: miraculously, the first did no mischief, and caused a general flight before the rest came down. On Tuesday night the disturbance was still more violent, and on the following evening neither the play nor farce could be heard.

EDINBURGH THEATRE. The Benefit given at this Theatre, on behalf of the Suffering Irish on Thursday week like all the other attempts of the kind, was quite unproductive.

Mr. STEPHEN KEMBLE. The last time this lamented gentleman appeared on the Stage was on the 20th of May, when he performed *Sir Chistopher Curry,* in *Inkle and Yarico,* for the Benefit of a part of his family. He appeared at that time in his usual health; but in a few days afterwards he was attacked by inflammation in the bowels, which terminated his existence.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.

Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange

Theatre Royal, Drury Lane.

This Evening will be performed the Tragedy of

MACBETH.

Duncan, *King of Scotland*, Mr. POWELL,
Malcolm, Mr. BARNARD, Donalbain, Miss CARR,
Macbeth, Mr. KEAN,
Banquo, Mr. POPE, Macduff, Mr. COOPER,
Fleance, Miss G. CARR,
Lenox, Mr. THOMPSON, Rosse, Mr. PENLEY,
Seyton, Mr. BROMLEY,
Physician, Mr. MEREDITH, Serjeant, Mr. VINING,
Siward, Mr. FOOTE,

Lady Macbeth, Mrs. W. WEST,
Gentlewoman, Mrs. BARNARD,
Hecate, Mr. G. SMITH, 1st Witch, Mr. GATTIE,
2nd Do. Mr. KNIGHT, 3rd Do. Mr. HARLEY,

Singing Witches,—*Messrs. Howard, Gibbon, Fitzwilliam, Randall, Sheriff, D. Smith. Miss Povey, Mrs. Bland, Miss Copeland, Miss Forde, Cubitt, Mrs. Orger, Miss Smithson, Mrs. Harlowe. Messdms. Margerum, Hill, Webster, Phillips, Edwards,* &c.

After which, the Musical Extravaganza of

Giovanni in London.

Don Giovanni, Miss CUBITT,
Leporello, Mr. HARLEY, Mr. Florentine Finickin Mr. BARNARD,
Mr. Deputy English, Mr. GATTIE, Pluto, Mr. MEREDITH,
Mercury, Mr. HOWLL, Charon, Mr. SMITH
Firedrake, Mr. RANDALL, Drainemdry, Mr. WILLMOTT,
Popinjay, Mr. VINING, Shirk, Mr. HUGHES, Nokes, Mr SMITH,
Porous, Mr. W. H. WILLIAMS, Simpkins, Mr. TURNOUR,

Miss Constantia Quixotte, Miss POVEY, Mrs, English, EDWARDS,
Succubus, Miss VALANCY, Tartarus, Mrs. BEST.
Mrs. Drainemdry, Mrs. HARLOWE, Mrs. Porous, Mss PHILLIPS,
Proserpine, Miss COOPER, Mrs. Leporello, Mrs. ORGER,
Mrs. Simpkins, Mrs. MARGERUM, Squalling Fan, Mrs. BARNARD,

In Act I. a Pas Seul by Miss TREE.

To-morrow, The Opera of the DEVIL'S BRIDGE, &c. &c. for the Benefit of Mr. BRAHAM.

Theatre Royal, Covent Garden.

MR. FARLEY'S NIGHT.

This Evening will be performed the Opera of

MONTROSE;

Or, the Children of the Mist.

Earl of Montrose, Mr. CONNOR,
Evan Dhu, Mr. HUNT, Donald, Mr. TAYLOR,
Earl of Menteith, Mr. DURUSET,
Sir Duncan Campbell, Mr. EGERTON,
Allan Macauley, Mr. ABBOTT,
Augus Macauley, Mr. COMER, Colin, Mr. KING,
Capt. Dalgetty, Mr. LISTON,
Ranald of the Mist, Mr. YATES,
Lewie, Master Longhurst,
Marquis of Argyl, Mr. CHAPMAN,
Mause, Mrs. STERLING,
Erorcht, Mrs. FAUCIT, Ellen, Miss APPLETON,
Annot Lyle, Miss STEPHENS.

To which will be added the Dramatic Romance of

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffier, Mr. CHAPMAN,
Zaib and Norab, Messrs. Heath and Smith.
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs,
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,

Fair Star, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

To-morrow, The MERCHANT OF VENICE, &c. &c. for the Benefit of Mr. YATES and Mrs. GIBBS.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 180. Thursday, June 13, 1822. Price 1d.

DRURY LANE.

Mr. Kean, last night, performed *Macbeth*, which terminated his appearances here this season. He exerted himself greatly on several occasions: particularly in the Murder-scene where he gave a most appalling picture of a mind freshly touched with guilt, and labouring under the deep debasement that shuts out all hope of future peace. But in the Dagger-scene, Mr. Kean was not so successful as we have seen him—he did not, as he has often done, make us momentary participators in the belief of that being real, which was but a vision springing from a blood-haunted mind. We were not entranced with him for an instant; nor was there any awakening magic in his exclamation of '*there is no such thing!*' In the Banquet-scene he acted most powerfully—adhering as much to nature and probability as they admit of being followed where supernatural agency is employed. The remaining scenes do not in general admit of the same nice discrimination—they are more filled with sound and fury, and make a larger demand on the physical powers than Mr. Kean can uniformly well sustain. Yet he fought bravely, and died amidst the glory of applause, which amply proved the impression made by his able efforts.

Mrs. W. West improves in *Lady Macbeth*; but she did not read the Letter well—and her *emphases* are often wrong placed. A close study of the meaning of her author, would, with the judgment she in general displays, rectify these improprieties. Yet we would fain have her keep out of this deep tragic line, for it is not *forte*. We have for some time been desirous to know what has become of Miss Edmiston. We trust she has not withdrawn from the Metropolitan Stage—she is, and, we think, will become still more an ornament of it.

Mr. Braham takes a Benefit here to-night: from his admirable vocal talents, and the numerous other attractions of the evening, a full House may be expected,

COVENT GARDEN.

Last night, the operatic drama of *Montrose*, with *Cherry and Fair Star*, were performed for the Benefit of Mr. Farley. This gentleman well merited the patronage of the lovers of *Spectacle*, for his talents in getting up pieces of that sort are unrivalled; and in no instance are they more conspicuous than in the arrangements of the above-named ones.

Vauxhall Gardens.—This enchanting spot was crowded, last night, with elegant company. The various points of amusement, particularly the *Rope Dancing*, by M. Longuemare, which is inimitable, and the *fireworks*, seemed to delight in a high degree. The vocal department was pleasingly filled. And a little boy, a pupil of Mr. Broadhurst's sung most sweetly. We miss our favorite Mrs. Bland.

Adelphi Theatre.—Mr. Alexandre's *Rogueries of Nicholas*, will be presented this evening, and on Saturday; for the last time.

Theatre Royal, Covent Garden.

Mrs. Gibbs and Mr. Yates's Night.

This Evening will be performed the Comedy of

Merchant of Venice.

Duke of Venice, Mr. CHAPMAN,
Bassanio, Mr. CONNOR, Gobbo, Mr. EMERY,
Gratiano, [first time] Mr. YATES,
Lorenzo, Mr. DURUSET, Salanio, Mr. Horrebow,
Solarino, Mr. CDAREMONT,
Tubal, Mr. ATKINS, Launcelot, Mr. LISTON,
Shylock, Mr. YOUNG,
Antonio, *(first time)* Mr. MACREADY,
Balthazar, Mr. PARSLOE, Leonardo, Mr. Sutton,
Stephano, Mr. Louis, Pietro, Mr. Heath.
Portia, Mrs. FAUCIT,
Nerissa *(first time)* Mrs. GIBBS,
Jessica, *(1st time & with additional Songs)* Miss TREE,
The favorite Song of
We're a' Noddin, by Miss STEPHENS.

After which, a New Entertainment, entitled

The Boyhood And OLD AGE of *MR. YATES.*

Boy and Old Man, Mr. YATES.

To conclude with the Opera of The

Marriage of Figaro.

Count Almaviva, Mr. JONES, Fiorello, Mr. DURUSET,
Antonio, the Gardener, Mr. FAWCETT,
Basil, Mr. J. ISAACS, Sebastian, Mr COMER,
Figaro, Mr. LISTON, Cherubino the Page, Miss HALLANDE,
Countess Almaviva, Miss M. TREE, Susanna, Miss STEPHENS,
Barbarina, Miss LOVE, Marcellina, Mrs. STERLING.

To-morrow, Don John, with other entertainments, Mr. Blanchard's and Gatliffe's Benefit.

Theatre Royal, Drury Lane.

MR. BRAHAM'S NIGHT.

This Evening will be performed the Musical Drama of

The Devil's Bridge.

Count Belino, Mr. BRAHAM, Baron Toraldi, Mr. THOMPSON,
Petro, (*1st time*) Mr. KNIGHT, Marcelli, Mr. HARLEY,
Countess Rosalvino, (*1st time*) Miss FORDE,
Claudine, Miss CUBITT, Lauretta, (*1st time*) Miss COPELAND,

IN THE OPERA,

Mr. BRAHAM will sing, '*Behold in his soft expressive Face.*' '*Though Love is warm awhile.*' '*Is there a heart*' The celebrated '*Picture Song.*' and *Queen Mary's Lamentations.*' The Duet of '*Rest weary traveller.*' with Mr. HOWARD; and '*In Early Day.*' with Miss FORDE.

After the Opera, the Comic piece of

A Day after the Wedding.

Col. Freelove, Mr. PENLEY, Lord Rivers, Mr. BARNARD,
James, Mr. HUGHES,
Mrs Davis, HARLOWE, Lady Elizabeth Freelove, Mrs. W. WEST.

AFTER WHICH, THE

VOTARIES OF APOLLO.

The celebrated Song, "Anacreon in Heaven." Mr. Braham.
Glee, "Glorious Apollo," [Webbe.]
Mr. Kellner will for this night only, sing Purcell's far-famed Cantata of "Mad Tom," accompanied by himself on the Piano Forte, being his first appearance on any Stage.
Song, Mr. Braham, "Non piu Andria" [Mozart.]
Glee, "When shall we three meet again."
Song, Mr. G. Smith, "The Wolf." [Shield.]
Comic Glee, "A Pie sat on a Pear Tree; or Hopjie Wine Glasses Obligati."
Song, Mr. Kellner, "The Goathard of Appenzell," composed by him.
Glee, "Beviamo tutti tre."
Song, [by desire] "The Humors of a Playhouse," by Mr. Harley.
Song, "The Death of Nelson," by Mr. Braham.
Glee, "The Mighty Conqueror."
Song, Mr. Fitzwilliam, "Maestro was an Opera singer."
"Bruce's Address to his Army," by Mr. Braham.
Glee, "Here's a health to all good lasses.

The Rival Soldiers.

Serj. Major Tactic, *Mr. Meredith*, Capt. Cruzier, *Mr. Powell*,
Sinclair, *Mr. Howard*, Corporal Squib, *Mr. Gibbon*,
Nipperkin, *Mr. Munden*, Mary, *Miss Cubitt.*

To-morrow, The Peasant Boy, & other Entertainments For the Benefit of Mr. RODWELL, *Box Book Keeper.*

Last Nights Previous to His Trip to America!!

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face : Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

Song—" SCHOOL ORATORS."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms*—

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats...

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Finale—" A Musical Good Bye at York.

PART III. **STORIES :**

In which Mr. Mathews will take *Steps* to introduce the following Characters :

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—*(first floor.)*
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AP-LLWYD, Esq,—*not* thin enough.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 181. Friday, June 14, 1822. Price 1d.

COVENT GARDEN.

Mrs. Gibbs and Mr. Yates had a Benefit here, last night, which was well attended. On this occasion *The Merchant of Venice*, was acted, with Mr. Young as *Shylock*, and Mr. Macready for the first time, as *Antonio*. The former gentleman played the Jew with less effect than we expected. In the judgment-scene, particularly, he fell considerably short of the due marking of inveterate malice. His acting there was too *isolated*—if we may use the expression—he kept his eye too much averted from the object of his blood-thirsty hate; and his back was turned too broadly on the court. Shylock should in the outset of this scene confront Antonio with the gaze of the hungry eagle on its prey—and the doubtful success of his suit for the penalty should not repress any of the strong markings of antipathy. Mr. Young did not execute the character at this part so well as that where the penalty is awarded him, when he gave a forcible picture of determined, deadly, malignity. His eagerness in pulling out the Scales, and the whetting his Knife, shewed Shylock's heart to the very core to be made of most murderous and baneful stuff.

Mr. Macready acted *Antonio*, with considerable effect; but he had no great opportunities of shewing his peculiar talents. He took leave of his friend *Bassanio* with much feeling, and was loudly applauded. The latter character was pleasingly performed by Mr. Connor, as was *Gratiano* by Mr. Yates.

Mrs. Faucit was rather imposing as *Portia*. Mrs. Gibbs played *Nerissa* very suitably.

After the Play, a short Entertainment, entitled "*The Boyhood and Old Age of Mr. Yates*," was presented, consisting of two scenes, and three persons of the Drama, but only two representatives. The first scene shews an apartment where the servant Robert is laying dinner—*Master Pretty*, personated by Mr. Yates in nankeens and a scarlet jacket, comes trundling in his hoop, and plays many wayward tricks—shewing a great predeliction for *acting*; and makes poor Robert the *but* of his humors by throwing a shoulder of mutton, dishes and all, at his head. He then drinks up all the wine, and exhibits a boy of fifteen reeling drunk, and retires to the china closet to complete his amusements by tumbling about amongst the crockery

But the scene changes from the handsome, comfortable dining-room of Master Pretty's Papa, to the miserable garret of Master Pretty, now an *old worn-out Actor* of 75, living on the *Theatrical Fund*, in the year 1782! The servant-lad *Robert*, it appears, has also survived to this period, and totters in bending under the weight of 85 years. They talk over old times—Robert still calling the old actor, "*Master Pretty*," and regretting that "Young Master" had given up independence for the Stage. *Old Master Pretty*, however, consoles himself with the memory of past fame, and acts over the scenes of former days according to the manner of some of the most distinguished performers of his time. Messrs. JOHN KEMBLE, YOUNG, MACREADY, W. FARREN, and BRAHAM, are the subjects of his imitations, which are most excellent, particularly, those of Mr. Young and Mr. Farren.

After going through several passages in which these performers have been conspicuous, Mr. YATE's pays a well merited compliment to Mr. MATHEWS, whom he imitates no farther than in—"all that sort of thing, and every thing in the world," and concludes his *Old Age* with a moral remark on all the World being a Stage, and all the men and women merely players. He was loudly applauded for his imitations, which were all that was valuable in this *benefit-sketch*.

The Marriage of Figarro completed the evening's entertainments in good style, and much to the satisfaction of the very genteel audience.

DRURY LANE.

Mr. BRAHAM, the first male singer in this country, perhaps in the world, and whose talents have raised him to independence, last night, took a Benefit here, which was as brilliant as it was crowded. His delightful and astonishing powers of voice were on this occasion put forth in numerous favorite songs throughout the evening, and he never, perhaps, at any period of his distinguished career, gave greater delight. He played *Count Belino* in *The Devil's Bridge*, and was tolerably well supported by Miss FORDE as *Countess Rosalvina*, who appeared in this part for the first time. The other characters were well sustained by Mr. HARLEY, Mr. KNIGHT, Miss CUBITT, and Miss COPELAND. The other entertainments went off well. Mr. KELLNER sung most delightfully: and in the Farce of *The Rival Soldiers*, Mr. MUNDEN's *Nipperkin* was truly amusing.

The HAYMARKET THEATRE opens *to-morrow* with a new Sketch, to be called, *The Bill of Fare; or, for Further Particulars Enquire Within, The School for Scandal*, and *Irishman in London*.

THE ENGLISH OPERA HOUSE opens on Monday the 24th. inst.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.

Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange

Theatre Royal, Covent Garden.

Mr. BLANCHARD's Night.

This Evening will be performed the Opera of

Guy Mannering;

Or, The Gipsey's Prophecy.

Col. Mannering, Mr. ABBOTT, Henry Bertram, Mr. DURUSET,
Dominie Sampson, Mr. LISTON,
Dandie Dinmont, Mr. EMERY, Dirk Hatteraick, Mr. COMER,
Gilbert Glossin, Mr. BLANCHARD,
Baillie Mucklethrift, Mr. BARNES, Serg. M'Crae, Mr. KING,
Gabriel, Mr. J. ISAACS, Sebastian, Mr. JEFFERIES,
Franco, Master PARSLOE, Jock Jabos, Mr. MEARS,
Farmer Harrow, Mr. Norris, Farmer Flail, Mr. George.
Lucy Bertram, Miss STEPHENS,
Julia Mannering, Miss HALLANDE, Flora, Miss GREEN,
Mrs. M'Candlish, Mrs. DAVENPORT,
Gipsey Girls, Mesdms. Tennant, Sterling, and Beaumont.
Meg Merrilies, Mrs. FAUCIT,

A much-admired

QUADRILLE,

By Misses Barnett, Boden, Loy, Phillips, Romer,
Shotter, Susanna, Twamley, Vials.
Mesdms. Louis, Vedy, Wells.

To which will be added, the Burlesque Opera of

Bombastes Furioso.

Artaxominous, King of Utopia, Mr. BLANCHARD,
Fusbos, minister of State, Mr. TAYLOR,
General Bombastes, (with the air '*Young pgs among the Roses,*')
Mr. LISTON.
Distaffina, Miss LOVE.

To conclude with the Farce of, A

Roland for an Oliver

Sir Mark Chase, Mr. FAWCETT,
Alfred Highflyer, Mr. JONES,
Mr. Selborne, Mr. ABBOTT Fixture, Mr. EMERY
Gamekeeper, Mr. J. ISAACS, 1st Groom, Mr. King,
Servants, Mess. Norris, Crumpton, Montague, &c.
Maria Darlington, Miss FOOTE,
Mrs. Selborne, Miss BEAUMONT,
Mrs. Fixture, Miss GREEN.

Last Night of the present Season.

Theatre Royal, Drury Lane,

This Evening will be performed the Play of

The Mountaineers.

Octavian, Mr. COOPER,
Roque, Mr. POWELL, Bulcazin Muley. Mr. FOOTE
Count Virolet, Mr. BARNARD,
Killmallock, Mr. FITZWILLIAM,
Ganem, Mr. VINING, Lope Tocho, Mr. WILLIAMS
Sadi, Mr. HARLEY,
Old Goatherds, Mr. Meredith, Mr. Hughes, &c.
Muleteers, Messrs. G. Smith, Howard, Gibbon.
Zorayda, Mrs. W. WEST,
Floranthe, Mrs. ORGER, Agnes, Miss CUBITT.
In Act 2. A Dance by Miss TREE.

After which, (for this night only)

Mons. ALEXANDRE,

Will personify, (in one Act) the celebrated interlude, entitled The

Vagaries of Nicholas;

OR, THE

Adventures of a Ventriloquist!

Nicholas.....Mons. ALEXANDRE!
Alderman Pillbury.. Mons. ALEXANDRE!!
Capt. Furlough.... Mons. ALEXANDRE!!!
Mrs. Pillbury..... Mons. ALEXANDRE!!!!

To conclude with the Opera of

INKLE & YARICO

Sir Christopher Curry, Mr. MUNDEN,
Inkle, Mr. COOPER, Trudge, Mr. HARLEY,
Medium, Mr. GATTIE, Campley, Mr. HOWARD,
Planters, Messrs. Hughes and Meredith.
Waiter, Mr. Randall, Sailor, Mr. Read.
Yarico, Mrs. W. WEST, Wowski, Miss POVEY.
Narcissa, Miss CUBITT, Patty, Mrs. ORGER.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 182. *Saturday, June* 15, 1822. *Price* 1*d.*

DRURY LANE.

Last night concluded a most disastrous season for this House. A season that commenced (from the entertainments selected) inauspiciously for the regular Drama, although momentarily profitable, but when an *improved system* was adopted, strange to say, proceeded amidst neglect, and terminated with ruin. The cause of the abandonment of this Theatre by the great body of the public on occasions when it might have been expected good taste would have led multitudes thither, has been matter of much speculation. To us, who have more closely attended the proceedings at each Theatre than, perhaps, any of the reporters of other public journals, it appears that there were several causes for its being so little frequented. In the first place there was the peculiar *state of the times* tending to diminish attendances on public amusements—In the next place there was the *ill-assorted company* at this House, particularly for the *tragic* line, which left Mr. Kean alone to bear up this department. Then, there was the *from* of the House which has ever been objectionable; and to this had to be added the *filthy* condition it was in. Beyond these, we must allude to the evident want of means or skill to execute arrangements with perfect effect. Thus this Theatre, opposed to the more approved construction, sociability, freshness, expensive and happy combinations of dramatic art with musical, mechanical, and scenic talent, exhibited in Covent Garden Theatre, could not maintain the contest for attraction, and so many a well-acted, standard-play, was neglected for the enjoyment at the rival establishment of often less valuable performances.

Last night, *The Mountaineers*, with an interlude of *Ventriloquism*, by Mons. Alexandre, and *Inkle and Yarico*, cut down to 2 acts, were the representations. The audience, which was pretty numerous, naturally expected an *Address* as usual at the close of a season—but the last piece terminated without any person coming forward. Loud cries of "*Address!*" "*Address!*" now issued from every quarter, when, at length Mr. Cooper appeared, and spoke as follows:—

"*Ladies and Gentlemen, I am not empowered by the management to offer you any Address—I regret to say that at this moment Mr Elliston is confined to his house by severe indisposition. I, therefore, Ladies and Gentlemen, can only on my own part, and on that of the other performers, return you our thanks, and respectfully bid you Farewell!*"—There were some murmers and some applause at this speech, when the audience departed. We shall revert to this subject hereafter.

COVENT GARDEN.

Guy Mannering, with *Bombastes Furioso*, and *A Roland for an Oliver*, were performed last night for the Benefit of Mr. Blanchard, &c. We should have been happy to have seen the Upper Boxes as well attended as the Pit and Dress-Boxes.

HAYMARKET.

This pretty Theatre is to be opened to-night, re-embellished and altered, and supported by several old favorite performers. The Proprietor humanely devotes the Profits of the Evening to aid our suffering brethren in Ireland.

Theatre Royal, Covent Garden.

This evening will be performed the Comedy of The

Beaux Stratagem.

Aimwell, Mr. ABBOTT, Archer, Mr. JONES,
Sir. Charles Freeman, Mr. COMER,
Sullen, Mr. BLANCHARD, Gibbet, Mr. EMERY
Foigard, Mr. CONNOR,
Boniface, Mr. YATES, Hounslow, Mr. ATKINS,
Bagshot, Mr. JEFFERIES,
Scrub, Mr. LISTON.

Lady, Bountiful, Mrs. DAVENPORT.
Mrs. Sullen, Mrs. DAVISON,
Dorinda, Miss BEAUMONT, Gipsey, Miss GREEN,
Cherry; Miss FOOTE.

After which, the Musical Entertainment of

ROSINA.

Rustick, Mr. J. ISAACS, Patrick, Mr. CONNOR,
Belville Mr, DURUSET,
Captain Belville, Mr. PYNE,
William, Miss HALLANDE, Phelim, Mr. Williams.
Phœbe, Miss FOOTE,
Dorcas, Mrs. DAVENPORT,
Rosina, Miss M. TREE,

On Monday, The Two Gentlemen of Verona, with Aladdin.

Theatre Royal, Hay-Market.

For the Benefit of the Suffering Irish Peasantry.

This Evening will be performed, (first time) a Farcical Sketch, called

The Bill of Fare;

Or, For Further Particulars,

ENQUIRE WITHIN.

Preceded by a New Irish Medley Overture, composed, for the Occasion, by Mr. PERRY.

Solomon Strutt, a Provincial Manager, Mr. TERRY,
Samuel Stingo, a Provincial Innkeeper, Mr. OXBERRY,
Hoaxley, Mr. JOHNSON, Type, Mr. WILLIAMS,
Cushion, Mr. TAYLEURE, Robbin Rattletrap, Mr. W. WEST,
Box-keeper, Mr. Ebsworth, Cook, Mr. Ward.
Harry, Mr. C. Jones, John Lump, Mr. Hammond, Hecate, Mr. Coates
Launcelot Gobbo, Archer, and Young Norval, Mr. BAKER,
Loony Mc. T'Wolter, Teague, and Conolly. Mr. LEE, from Dublin.
Duke of Glo'ster, Mr. YOUNGER, Hamlet, Mr. COVENEY,
Ghost of Hamlet's Father, Mr. Brough, Touchstone, Mr. Henry,
Susan Hawthorn, Mrs. JOHNSTON, Rosalind, Miss WOOD,
Cicely Homespun, Madge, Cowslip, Madame La Marquise, Shela,
Mrs: Racket, and Letitia Hardy, Mrs. CHATTERLEY,
Lady Macbeth, Ophelia, Millwood, and Alicia, Mrs. TAYLEURE.

After which, Sheridan's Comedy of The

School for Scandal.

Sir Peter Teazle, Mr. TERRY, Sir Oliver Surface, Mr. YOUNGER,
Sir Benjamin Backbite, Mr. LACY, Joseph Surface, Mr. JOHNSON,
Charles Surface, Mr. RUSSELL,
Crabtree, Mr. WILLIAMS, Careless, Mr. BAKER,
Rowley, Mr. FAULKNER, Moses, Mr. OXBERRY,
Snake, Mr. HAMMOND, Trip, Mr COVENEY,
Sir Harry, (with a Song) Mr. HENRY,
Lody Teazle, Mrs. CHATTERLEY, Mrs. Candour, Mrs, TAYLEURE
Lady Sneerwell, Miss BOYCE, Maria, Miss J. SCOTT.

To which will be added the Farce of The

Irishman in London.

Capt. Seymour, Mr. COVENEY, Collooney, Mr. BAKER,
Frost, Mr. WILLIAMS, Murtoch Delany, Mr. LEE,
who will sing the original Planxty, and Irish Song "PADDY O'SNAP."
Edward, Mr W. WEST, Cymon, Mr. HAMMOND,
Louisa, Miss BOYCE, Caroline, Miss J. SCOTT, Cubba, Mrs. JONES

Last Nights Previous to His Trip to America!!

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face : Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

Song—" SCHOOL ORATORS."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms*—

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats...

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Finale—" A Musical Good Bye at York.

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters :

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—*(first floor.)*
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s.... Begins at 8.

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 183. Monday, June 17, 1822. Price 1d.

HAY-MARKET.

On Saturday night, this Theatre opened for the season. The interior has undergone some alterations which upon the whole may be considered improvements. The *tympanum*, or sounding board, has been removed, and a cornice has been carried round the top, which gives a more finished effect than existed before—the proscenium also has been re-touched, we understand, by Mr. Marinari's hand—the seats of the Boxes have been more conveniently placed, and, certainly, the satisfaction and comfort of the audience have been fully attended to. We, however, visited the Gallery to ascertain the *hearing* there, and were sorry to find it by no means so perfect as we had expected. We mention this in order that the Performers may keep up their voices. On the drawing up of the Curtain, the whole of the performers on the establishment, who could attend, were discovered—when they advanced, and sang "*God save the King.*" A New Medley Overture, in which various Irish airs were introduced, was pretty well executed, the Band being led by Mr. Verstrien.

On this occasion a new Farcical Sketch, in one Act, from the mirthful pen of Mr. T. Dibdin, who is the Stage-manager, was produced, under the title of *The Bill of Fare; or, for Further Particulars Enquire Within.* It is a light temporary piece, adapted to the opening of the Theatre, and not likely to be longer of use to it than the period that event can with propriety be dwelt on. The Plot is as follows:—

Solomon Strutt, a Provincial Manager, a very *Tate Wilkinson*, (Mr. Terry) has advertised for *Performers*, under the initials of S. S. And *Samuel Stingo*, (Mr. Oxberry) a Provincial Innkeeper, has advertised at the same time, under the same initials, for *Servants* for his new Inn. The two advertisers happen to put up at the same House, which is kept by one *Hoaxley*, (Mr. Johnson) a fellow more fond of *sprees* and *jokes* than looking after his business. This *Jerry* landlord orders his waiter for a littlr fun, to shew up the servants that come to be hired, into the Manager's room, and the *performers* into that of the bumpkin Innkeeper. The consequence of this will be easily conceived—innumerable mistakes of words and actions ensue—The Country Beer-drawer is beset by an Actress of All-Work, &c- whilst the rural Stage-man has a fellow as broad as he is long, who offer himself as a "second Cook(e)" which the poor Manager interprets into an equal of the far-famed *George Frederick*! This Sketch would be improved by curtailment. It was laughed at, and permitted to pass as a trifle adapted to the occasion. *The School for Scandal*, and *The Irishman in London*, followed. We have not space to-day to speak of the merits of several of the performers in these pieces who are new to the town; but when we do enter on criticism respecting them, we shall not forget that the Summer Houses are not exactly the places which admit of very rigid strictures. We are at present rather inclined to wear the smiles of the season, and to consider ourselves in the *nursery* with our little merry imitators of men and manners. The Proprietor had, with the best intentions, devoted the Profits of the Evening to the relief of the poor suffering Irish, but there was not a sufficient audience to realise his wishes.

COVENT GARDEN.

The Beaux Stratagem, and *Rosina*, were performed here on Saturday night, to a crowded House. Mr. Liston's *Scrub* kept the audience in a roar of laughter. And Miss M. Tree as *Rosina*, looked and sang sweetly.

Theatre Royal, Covent Garden.

This Evening will be performed the Play of The

Two Gentlemen of Verona.

Duke of Milan, Mr. EGERTON,
Antonio, Mr. CHAPMAN, Proteus, Mr. ABBOTT
Sir Thurio, Mr. W. FARREN,
Valentine, Mr. JONES, Ubaldo, Mr. DURUSET,
Sir Eglamour, Mr. HUNT, Lugi, Mr. COMER,
Launce, Mr. LISTON,
Speed, Mr. BLANCHARD,
Carlos, Mr. TAYLOR, Stephano, Mr. J. ISAACS,
Rodolfo, Mr. PYNE,

Julia, Miss M. TREE,
Sylvia, Miss HALLANDE,
Lucetta, Miss BEAUMONT.

To which will be added, the Dramatic Romance of

ALADDIN;

Or, The Wonderful Lamp.

Aladdin, Miss FOOTE,
Tahi Tongluck (Cham of Tartary) Mr. CRUMPTON
Karar Hamon (his Vizier, Mr. CRUMPTON,
Kalim Axac (the Vizer's Son) Mr. J. S. GRIMALDI,
Abanrzar (the African Magician) Mr. FARLEY,
Kasack (his Chinese Slave) Mr. GRIMALDI,
Citizens of Cham Tartary, Mess. Atkins, George, &c.
Amrou and Zuma, Miss GREEN and Miss BODEN,
Princess Badroulboudour, Miss SHAW,
Zobydad, Miss E DENNETT,
Widow Mustapha, Mrs. DAVENPORT,
Geni of the Ring, Miss H. BODEN,
Geni of the Air, Mr. JEFFERIES,
Geni of the Lamp, Mr. LEWIS.

To-morrow, for the Benefit of Miss FOOTE, the Tragedy of Othello' Othelio, Mr. Macready, with The Forty Thieves.

Theatre Royal, Hay-Market.

This Evening will be performed, (2nd. time) a Farcical Sketch, called

The Bill of Fare;

Or, For Further Particulars Enquire Within.

Preceded by a New Irish Medley Overture, composed, for the Occasion, by Mr. PERRY.

Solomon Strutt, a Provincial Manager, Mr. TERRY,
Samuel Stingo, a Provincial Innkeeper, Mr. OXBERRY,
Hoaxley, Mr. JOHNSON, Type, Mr. WILLIAMS,
Cushion, Mr. TAYLEURE, Robbin Rattletrap, Mr. W. WEST,
Box-keeper, Mr. Ebsworth, Cook, Mr. Ward.
Harry, Mr. C. Jones, John Lump, Mr. Hammond, Hecate, Mr. Coates
Launcelot Gobbo, Archer, and Young Norval, Mr. BAKER,
Loony Mc. T'Wolter, Teague, and Conolly, Mr. LEE, from Dublin.
Duke of Glo'ster, Mr. YOUNGER, Hamlet, Mr. COVENEY,
Ghost of Hamlet's father, Mr. Brough, Touchstone, Mr. Henry,
Susan Hawthorn, Mrs. JOHNSTON, Rosalind, Miss WOOD,
Cicely Homespun, Madge, Cowslip, Madame La Marquise, Shela,
Mrs: Racket, and Letitia Hardy, Mrs. CHATTERLEY,
Lady Macbeth, Ophelia, Millwood, and Alicia, Mrs. TAYLEURE.

To which will be added

The Beggars' Opera.

Peachum, Mr TERRY, Lockit, Mr WILLIAMS,
Filch, Mr. HAMMOND, Ben Budge, Mr. EBSWORTH,
Jemmy Twitcher, Mr.COATES, Crook-finger'd Jack, Mr SANNDERS
Capt. Macheath, Madame VESTRIS, Wat Dreary, Mr. HENRY,
Nimmering Ned, Mr. MOOR, Robin o'Bagshot, Mr. HEMES,
Harry Paddington, Mr. WILSON, Drawer, Mr. C. JONES,
Mrs. Peachum, Mrs. PEARCE, Lucy, Mrs. JONES,
Polly, by a YOUNG LADY, Pupil of M. CORRI, 1st. appearance on any Stage.
Jenny Diver, Miss SMITH, Sukey Tawdry, Mrs. KENDALL,
In Act III. a Hornpipe in Fetters by Mr. Walbourn.

To which will be added Shakspear's Comedy of

Katherine & Petruchio.

Petruchio, Mr. C. KEMBLE, his 1st. Appearance here these 2 Years
Baptista, Mr. Younger, Hortensio, Mr. Baker, Tailor, Mr. Oxberry,
Music Master, Mr. Ebsworth, Biondello, Mr. Raymond,
Pedro, Mr. Coventry, Grumio, Mr. Williams, Cook, Mr. Walbourne,
Nathaniel, Mr. C. Jones, Gabriel, Mr. Moor, Gregory, Mr. Coates,
Adam, Mr. Henry, Walter, Mr. Ellis,
Katherine, Mrs. JOHNSTON, Bianca, Miss Smith,
Curtis, Mrs. KENDALL.

To-morrow, Every One has his Fault.

Last Nights Previous to His Trip to America!!

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* —" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face : Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

Song—" SCHOOL ORATORS."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms—*

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats...

Cross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Finale—" A Musical Good Bye at York.

PART III. **STORIES :**

In which Mr. Mathews will take *Steps* to introduce the following Characters :

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s.... Begins at 8.

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 184. Tuesday, June 18, 1822. Price 1d.

COVENT GARDEN.

The Two Gentlemen of Verona, who might have been supposed dead and buried, and who could very well be spared in the Stage-world, appeared here last night, with the same adjuncts of song and shew as attended their former career at this House. This Play is not highly attractive in itself, and without the assistance of Mr. BISHOP and Mr. FARLEY, we doubt whether Mr. SHAKSPEARE's name being attached to it, would have been sufficient to confer that popularity which for a time it has enjoyed. But the fair and tuneful representatives of *Julia* and *Sylvia,* Miss M. TREE and Miss HALLANDE, and that laugh-provoking *Launce,* Mr LISTON, with his docile dog, together with the trundled pictures of the *Seasons,* and *Cleopatra's Galley,* are in themselves a host, and, if there were nothing else to be heard or seen in the piece, we believe there would be no great regret on the part of that enlightened monster the *Town.* However, last night, the monster had very few of his heads at the service of The Two Gentlemen, for there were a smaller number of them than we have seen at this Theatre during the season.

HAY-MARKET.

"*The Bill of Fare*" by being a little reduced in its tempting articles, has not been rendered less palatable. After it, we were favored with *The Beggars' Opera,* in which there was to appear a novelty—"A YOUNG LADY," a pupil of Mr. D. CORRI's, who was to make "her first appearance on any stage" as *Polly.* Accordingly the announced *debut* took place, and as far as a single performance can establish a reputation, that has been done by the Young Lady in a distinguished and successful manner.

On her *entre,* as might be supposed, she was agitated by all the pretty alarms of her new situation---she could not for a little time utter a word, whilst timidity was flitting about her features and her person to the great disparagement of both. However, her dramatic papa Mr. TERRY, with his friendly squeezes and shakes by the hand, and the audience by their cheering applause, restored her scattered spirits, and we were presently delighted by the first efforts of a

very charming voice, whose powers are extensive and perfectly under controul, and which possesses, we think, *every requisite* to fix this Young Lady, as a *first-rate* singer. She sung the airs of the character with great simplicity and sweetness; but, we imagine, under less agitation, she will be able to give them a *deeper tone of feeling.* To sing to the *heart* as well as the *ear* should be the endeavour of vocalists who execute sentimental music. To touch the chord of sensibility in our breasts, does more for a singer than the communication of the most perfect harmony and science, and the most extraordinary compass and execution. The fair *debutante* was frequently encored, but from her intense trepidation, she did not give "*Cease your funning,*" with all the effect that might have been expected from her complete success in her other songs. This, we are certain, may be entirely attributed to her nerves, which were evidently agitated on commencing the above-named air, being, as it is, a sort of *proof-song,* of vocal ability. This young lady has a pleasing person, and acts with considerable propriety. She has, however, room for improvement in both brances of her line of performance, and it would, indeed, be astonishing were it not so. We shall be able to say more of her, as the audience accepted her as a candidate for favoritism in the most flattering manner.

Mr. TERRY acts *Peachum* in a very quiet style of satire, but we wish in the quarrel-scene with *Lockit* he would not fall into this style again so soon—his "*Brother, brother,* &c." was not in a tone to complete the effect of the previous well-wrought-up squabble. Mr. WILLIAMS proves himself in this scene an excellent actor. The absence of J. RUSSELL as *Filch* was felt. Mr. HAMMOND has not so much of the *Newgate finish* about him as the former.

Madame VESTRIS represented *Macheath* with her well known talent —"When the heart of a man," and "How happy could I be with either," were delightfully sung for a female Macheath—the latter song was encored. We, however, cannot but regret the want of a *bold masculine voice* in this part.

Katherine and Petruchio followed, and introduced to us on these boards, that distinguished ornament of his profession, Mr. CHARLES KEMBLE, whose lively and pointed personation of the Shrew-tamer, created the greatest entertainment. Mrs. JOHNSTON'S *Shrew* is tolerably sharp and saucy, and did not injure the spirit of this amusing piece. The House was very well attended.

LYCEUM.—Mr. MATHEWS, last night, was brilliantly attended—*Two* nights more—and he is gone!

ADELPHI.—That ingenious Ventriloquist, Mr. ALEXANDRE, we are happy to find is nightly encouraged by overflowing houses.

VAUXHALL. These delightful Gardens, last night, presented their usual points of attraction. They are to open to-morrow, with a *Grand Gala,* in honor of the *Battle of Waterloo.*

Printed by E. THOMAS, Denmark Court, Exeter 'Change.

Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange

Theatre Royal, Covent Garden.

MISS FOOTE'S NIGHT.

This Evening will be performed the Tragedy of

OTHELLO.

The Duke of Venice, Mr. CHAPMAN,
Brabantio, Mr. EGERTON,
Gratiano, Mr. ATKINS, Lodovico, Mr. COMER,
Othello, Mr. MACREADY,
Montano, Mr. CLAREMONT, Cassio, Mr. ABBOTT
Iago, Mr. YOUNG,
Roderigo, Mr. FARLEY, Julio, Mr. RYALS,
Antonio, Mr. JEFFERIES. Luca, Mr. NORRIS,
Marco, Mr. COLLET, Paulo, Mr. PARSLOE,
Lorenzo, Mr. Sutton, Cosmo, Mr. Heath Giovanni, Mr. George,
Servants to Brabantio, Mess. Austin, Grant, Louis, Vedy.
Desdemona, Miss FOOTE,
Emilia, Mrs. FAUCIT.

In the course of the Evening, the following Songs and Duetto.
'*Should he upbraid*,' by Miss M. TREE,
'*O never say that I was false of heart*,' Miss HALLANDE
A favorite *Duet* by Miss HALLANDE and Miss TREE.

To conclude with the Melo-Drama of

The Forty Thieves.

Cassim Baba (*the rich Merchant*) Mr. ATKINS,
Ali Baba (*a poor Woodcutter*) Mr. BLANCHARD,
Ganem (*his son*) Mr. DURUSET, Mustapha Mr. W. FARREN,
Abdalla (*captain of the Robbers*) Mr. CONNOR,
Hassarac (*his Lieutenant*) Mr. EGERTON,
First Robber, Mr. COMER, Second Robber, Mr. NORRIS,
Robbers, Mess. Crumpton, George, King, Mears, Montague, G. Pyne
J. Taylor, Tetts, Watts, Williams, Banks, Batt, Boodle, Griffiths,
Parsloe, Thurston, Wilson, &c.
Selim, Mr. RYALS, Azib, Mr. VEDY,
Orcobrand (*Enchanter of the Black Rocks & Protector of the Robbers*)
Mr. JEFFERIES,
War—Famine—Rapine—Fraud—Mess. Austin, Collett, Louis Sutton
Fairy of the Grotto (*Protectress of Ali Baba*) Miss BODEN,
Gossamer, Miss R. BODEN. Sylph, Miss H. BODEN,
Cogi Baba, Miss LOVE, Zaide, Miss GREEN, Zelie. Miss SHAW,
Morgiana, Miss FOOTE,

To-morrow, Cymbeline. Miss Tree's Night.

Theatre Royal, Hay-Market.

This Evening will be performed, (3rd. time) a Farcical Sketch, called

The Bill of Fare;

Or, For Further Particulars Enquire Within.

Preceded by a New Irish Medley Overture, composed, by Mr. PERRY.
Solomon Strutt, a Provincial Manager, Mr. TERRY,
Samuel Stingo, a Provincial Innkeeper, Mr. OXBERRY,
Hoaxley, Mr. JOHNSON, Type, Mr. WILLIAMS,
Cushion, Mr. TAYLEURE, Robbin Rattletrap, Mr. W. WEST,
Box-keeper, Mr. Ebsworth, Cook, Mr. Ward.
Harry, Mr. C. Jones, John Lump, Mr. Hammond, Hecate, Mr. Coates
Launcelot Gobbo, Archer, and Young Norval, Mr. BAKER,
Loony Mc. T'Wolter, Teague, and Conolly. Mr. LEE, from Dublin.
Duke of Glo'ster, Mr. YOUNGER, Hamlet, Mr. COVENEY,
Ghost of Hamlet's Father, Mr. Brough, Touchstone, Mr. Henry,
Susan Hawthorn, Mrs. JOHNSTON, Rosalind, Miss WOOD,
Cicely Homespun, Madge, Cowslip, Madame La Marquise, Shela,
Mrs: Racket, and Letitia Hardy, Mrs. CHATTERLEY,
Lady Macbeth, Ophelia, Millwood, and Alicia, Mrs. TAYLEURE.

After which

The Beggars' Opera.

Capt. Macheath, Madame VESTRIS, Wat Dreary, Mr. HENRY,
Peachum, Mr TERRY, Lockit, Mr WILLIAMS,
Filch, Mr. HAMMOND, Ben Budge, Mr. EBSWORTH,
Jemmy Twitcher, Mr. COATES, Crook-finger'd Jack, Mr SANNDERS
Nimming Ned, Mr. MOOR, Robin o'Bagshot, Mr. HEMES,
Harry Paddington, Mr. WILSON, Drawer, Mr. C. JONES,
Mrs. Peachum, Mrs. PEARCE, Lucy, Mrs. JONES,
Polly, by a YOUNG LADY, Pupil of Mr. D. CORRI, (2nd appearance any Stage.)
Jenny Diver. Miss SMITH, Sukey Tawdry, Mrs. KENDALL,
In Act III. a Hornpipe in Fetters by Mr. Walbourn.

To which will be added Shakspeare's Comedy of

Katherine & Petruchio.

Petruchio, Mr. C. KEMBLE, his 2nd Appearance here these 2 Years
Baptista, Mr. Younger, Hortensio, Mr. Baker, Tailor, Mr. Oxberry,
Music Master, Mr. Ebsworth, Biondello, Mr. Raymond,
Pedro, Mr. Coveney, Grumio, Mr. Williams, Cook, Mr. Walbourne,
Nathaniel, Mr. C. Jones, Gabriel, Mr. Moor, Gregory, Mr. Coates,
Adam, Mr. Henry, Walter, Mr. Ellis,
Katherine, Mrs. JOHNSTON, Bianca, Miss Smith,
Curtis, Mrs. KENDALL.

To-morrow, Colman's Comedy of The SUICIDE.

THE

Theatrical Observer:

AND

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"Nothing extenuate nor set down aught in malice."

No. 185. Wednesday, June 19, 1822. Price 1d.

HAY-MARKET.

The Beggars' Opera was repeated here, last night, to exhibit the new *Polly* again. The young lady, whose name we understand is GRANVILLE, went through her songs with rather better effect in some instances; but now that we may say her timidity is overcome in a great degree, we must attribute some slight defects in her upper notes to a natural cause, namely, their not being susceptible of the same sweetness and harmony of tone as her lower ones. In the latter there is a great resemblance to some of the tones of Madame Vestris, which are mellow and flowing. She sang '*Cease your funning*' in a somewhat superior style to that of the previous evening—yet it was not very effective, for she has still much to learn from practice, in order to express fully the various beauties of this difficult song.

There cannot be a doubt that this lady is a great acquisition to this Theatre, and deserves every encouragement; but it will be the part of her friends and her instructor, not to conceal from her the faults which she has to overcome in the management of her upper notes. In her acting she exhibits considerable ease and graee; however, she must keep up her speaking voice a little more.

Madame VESTRIS exerted herself greatly, and met with her usual share of applause. A critic in one of yesterday's newspapers has stated, that she is falling off in her singing; If he had heard her, last night, his ears ought to be cut off if he did not admit that she never sung better. Certainly, this lady often appears as if she would benefit in her health, and, of course, in the firmness of her voice, by a little retirement from the arduous duties of her profession. After having for so long a period gone through the rakish progress of Don Giovanni, *sea-breezes* would be of infinite service to her, and thus by next winter we might hope to see her in florid health.—But we beg pardon—we forget ourselves—we are turning physicians, and robbing Doctor Somebody of a fee.

Mrs. JONES, who played *Lucy*, with her little ballad voice, and comfortable figure, is not highly calculated either to look or sing the character. Yet she gets through without offending in any great degree. Might it not be as well to shorten her part? We, really, could pardon her singing two or three songs less.

Mr. HAMMOND as *Filch*, with his black eye, shewed rather more knavishness than before, he may improve by further attention to c[illegible]er bye-play.

[illegible]ev

Mr. TERRY and Mr. WILLIAMS were really most excellent representatives of *Peachum* and *Locket*; they gave full point to all the satire set down for them.

We must not forget to name Mrs. PEARCE, who personates *Mrs. Peachum* to the life.

The whole representation of this amusing Opera is very creditable to the House: but the Orchestra.—Oh, the Orchestra! There was a pretty numerous and very genteel audience.

THE SUICIDE.—This Comedy, which is to be performed here this evening, is from the pen of the elder COLMAN, and was brought out at the Haymarket Theatre in the year 1778: it has not been acted for these last two years.

The author of the Biographia Dramatica truly observes that—"The author of this piece might be considered as one of the best judges of stage writing of any dramatist of his time. Although none of the characters can be spoken of as new, yet the business of the drama is conducted with so much judgment, that we cannot but esteem this very pleasing comedy as little inferior to the best of Mr. Colman's productions. The character of Wingrave, an undertaker, seems borrowed from Sable, in Steel's Funeral; and although he fell short of his ingenious precursor, Mr. Colman to a certain degree succeeded in producing mirth from a subject the most serious that can be contemplated. The quarrelling scene between the poet and the player, is taken from Joseph Andrews, and the duel from The Coxcomb of Beaumont and Fletcher."

COVENT GARDEN.

Miss FOOTE, last night, had a splendid Benefit. The *Othello* of Mr. MACREADY, and the *Iago* of Mr. YOUNG, were a great source of attraction. Miss FOOTE acted *Desdemona* in a very charming and impressive manner. Her reply to the Moor's gross accusatory question, was given with peculiar emphasis.

Miss M. TREE, who takes her BENEFIT *this evening*, is both from her private and professional character, one of the most deserving favorites of the Public. Her delightful style of singing, and her unobstrusive and sensible manner of acting, have gained her a host of admirers. We have heard that in the Green Room she is esteemed by every one.

The ENGLISH OPERA HOUSE Season commences on Monday next.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.

Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange

Theatre Royal, Covent Garden.

MISS M. TREE'S NIGHT.

This Evening will be performed the Tragedy of

CYMBELINE.

Cymbeline, Mr. EGERTON, Cloten, Mr. FARLEY,
Leonatus Posthumus, Mr. MACREADY,
Polydore, Mr. ABBOTT, Cadwal, Mr. DURUSET,
Morgan, Mr. CHAPMAN, Caius Lucius, Mr. YATES,
Varus, Mr. JEFFERIES, Iachimo, Mr. YOUNG, Pisanio, Mr. CONNOR.
Queen, Mrs. FAUCIT, Helen, Miss SHAW,
Imogen, Miss M. TREE, (her 1st appearance in that character.)

After which,

A GRAND CONCERT.

Previous to which, Cherubini's Grand Overture to Anacreon.

Glee, Mr. Pyne, Mr. Taylor, Mr. J. Isaacs, &c. "The Red Cross Knights," (Dr. Callcott.)

Song, Miss F. Cooke, [Daughter and Pupil of Mr. T Cooke—Her first appearance on any Stage) "Una Voce."

Song, Signor Angrisani, "Non piu andrai." [Mozart.]

Song, Miss Paton, "Black Ey'd Susan."

Song, Miss Stephens, "Nid Noddin."

National Airs, Harp, Miss Sharp.

Song, Miss Hallande, "The Youth I loved so dearly."

Solo, Flute, Mr. Nicholson.

Favorite Ballad, Miss M. Tree, "Mary, I believed thee true."

Duetto. (by most particular desire) "Giovinette." by Miss Stephens and Signor Angrisani," (Mozart.)

Glee, "The Curfew," Harp Obligato, Miss Sharp, (Attwood.)

In the course of the Evening, the following Songs, &c.

'Full many a glorious morning.' (Twelfth Night) Miss M. Tree.

'Bid me discourse.' (Do.) by desire, Miss M. TREE.

'A band of fair virgins,' Miss Hallande, Miss M. Tree, &c.

'Taste, O taste this spicy wine," Miss M. Tree.

'Je ne scai quoi,' Mr. Fawcett.

Echo Song, Miss Stephens.

'Lovely and betwitching creature,' Mr. Durusst.

'Tres charmant chevalier.' Miss Stephens, Miss Hallande, & Miss Tree

'My heart with love is beating,' Miss Hallande.

'You're mighty demure Miss", Miss M. Tree and Miss Hallande.

'Lovely youth, if I surrender,' Miss Stephens, Mr. Duruset, and Mr. Fawcett.

'The bells shall ring,' Miss Stephens, Miss Hallande, and Miss Tree.

To conclude with,

Brother and Sister.

Don Christoval, Mr. FAWCETT, Don Sylvio, Mr. DURUSET,
Pacheco, Mr. LISTON, Bartolo, Mr. BLANCHARD,
Donna Isidora, Miss STEPHENS, Rosanthe, Miss M. TREE,
Donna Camilla, Miss GREEN, Agatha, Miss HALLANDE.

Theatre Royal, Hay-Market.

This Evening will be performed the Comedy of

THE SUICIDE.

Tobine, Mr. C. KEMBLE,
Tabby, Mr. TERRY, Catchpenny, Mr. WILLIAMS,
Dr. Truby, Mr. YOUNGER, Bounce, Mr. LEE, Squib, Mr. WEST
Ranter, Mr. TAYLEURE, Juggins, Mr. HAMMOND,
Wingrave, Mr. OXBERRY, Watchman, Mr. EBSWORTH,
Robin, Mr. C. JONES, Tom Cellerman, Mr. RAYMOND,
John, Mr. COVENEY, Dr. Bolus, Mr. COATES.

Mrs. Grogram, Mrs. PEARCE, Nancy, Mrs. CHATTERLEY,
Peggy, Miss WOOD.

After which, (4th. time) a Farcical Sketch, called

The Bill of Fare;

Or, For Further Particulars Enquire Within.

Preceded by a New Irish Medley Overture, composed, by Mr. PERRY.

Solomon Strutt, a Provincial Manager, Mr. TERRY,
Samuel Stingo, a Provincial Innkeeper, Mr. OXBERRY,
Hoaxley, Mr. JOHNSON, Type, Mr. WILLIAMS,
Cushion, Mr. TAYLEURE, Robbin Rattletrap, Mr. W. WEST,
Box-keeper, Mr. Ebsworth, Cook, Mr. Ward.
Harry, Mr. C. Jones, John Lump, Mr. Hammond, Hecate, Mr. Coates
Launcelot Gobbo, Archer, and Young Norval, Mr. BAKER,
Loony Mc. T'Wolter, Teague, and Conolly. Mr. LEE, from Dublin.
Duke of Glo'ster, Mr. YOUNGER, Hamlet, Mr. COVENEY,
Ghost of Hamlet's Father, Mr. Brough, Touchstone, Mr. Henry,
Susan Hawthorn, Mrs. JOHNSTON, Rosalind, Miss WOOD,
Cicely Homespun, Madge, Cowslip, Madame La Marquise, Sheila,
Mrs: Racket, and Letitia Hardy, Mrs. CHATTERLEY,
Lady Macbeth, Ophelia, Millwood, and Alicia, Mrs. TAYLEURE.

To which will be added

The Wedding Day.

Lord Rakeland, Mr. BAKER, Sir Adam Contest, Mr. TERRY.
Mr. Milden, Mr. COATES. Mr. Contest, Mr. COVENEY,

Mrs. Hamford, Mrs. KENDALL, Hannah, Miss SMITH,
Lady Contest, Mrs. CHATTERLEY.

To-morrow, The Beggars' Opera, &c. &c. &c.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 186. *Thursday, June* 20, 1822. *Price* 1*d.*

HAY-MARKET.

THE Comedy of *The Suicide* was acted last night. It is upon the whole a piece that may be produced occasionally as a *curiosity* in its way, but it can never become a favorite. The character of *Tobine* absorbs the chief interest; yet, as it is exhibited through the lowest vices, it is a painful interest. The *moral* is bad—a man devoted to drinking, turbulence, and other disgraceful propensities, and who at length poisons himself as he believes, is represented as having *principle!* This is preposterous. Mr. C. KEMBLE, who personated *Tobine,* gave a most faithful picture of the dissolute tradesman. His drunken-scene in the third act, surpassed any representation of inebriety we ever saw on the Stage—it was so true a picture that the same effect was produced which arises from the disgusting sight of one who has really *made a beast of himself.* Of course this cannot be called *entertainment*—particularly by the *ladies,* who have no idea of judging critically on the merits of a scene of debauchery.

Mr. TERRY, as *Tabby,* gave the "first lesson" to his dissipated partner with point. *Ranter,* the player, by Mr. TAYLEURE, was not badly done, but his voice is unpleasant. The poet, *Catchpenny,* was very well acted by Mr. WILLIAMS; and between them the quarrel-scene was rendered laughable. We intreat, if this play is to be repeated, that *Bounce* and *Squib* be either better represented, or left out altogether.—Never was there such execrable acting seen on the London boards. Mr. W. WEST did his part in the afterpiece, *The Bill of Fare,* very well—but his *Squib* was most grossly over-acted. Mr. COATES, who played *Dr. Bolus,* seems a sensible actor, but a little *infusion of humor* would be an improvement. Mrs. CHATTERLEY is an agreeable actress—she personated *Nancy* very satisfactorily. An odd affair happened in the fourth, which is the last act. *Wingrave* announced in the bills to be performed by Mr. OXBERRY, *never appeared!* the worthy undertaker was *missing!* At the end of the Play there was some hissing—but it subsided until Mr. OXBERRY's appearance as *Stingo* in *The Bill of Fare,* when loud disapprobation was expressed: on which Mr.Oxberry stepped forward, and thus addressed the audience with considerable embarrassment of manner.

LADIES AND GENTLEMEN,

I cannot but be conscious of the cause of your present disapprobation. I have been forty years before the public, and never have been in the same situation. The play of The Suicide is not printed—it is in four acts—I was walking in the Park studying a part in which I am to seek your approbation on Saturday—I forgot that The Suicide was not in five acts—I arrived at the Theatre—the last act was on. Ladies and Gentlemen I must beg pardon—your approbation I have ever felt—I feel—I—I (*Loud applause—Mr. Oxberry clapping his hand on his breast, &c.&c.*) The House was well attended.

COVENT GARDEN. Miss M. TREE, had a bumper benefit, last night.

Theatre Royal, Hay-Market.

This Evening will be performed (5th. time) a Farcical Sketch, called

The Bill of Fare;

Or, For Further Particulars Enquire Within.

Preceded by a New Irish Medley Overture, composed, by Mr. PERRY.

Solomon Strutt, a Provincial Manager, Mr. TERRY,
Samuel Stingo, a Provincial Innkeeper, Mr. OXBERRY,
Hoaxley, Mr. JOHNSON, Type, Mr. WILLIAMS,
Cushion, Mr. TAYLEURE, Robbin Rattletrap, Mr. W. WEST,
Box-keeper, Mr. Ebsworth, Cook, Mr. Ward.
Harry, Mr. C. Jones, John Lump, Mr. Hammond, Hecate, Mr. Coates
Launcelot Gobbo, Archer, and Young Norval, Mr. BAKER,
Loony Mc. T'Wolter, Teague, and Conolly, Mr. LEE, from Dublin.
Duke of Glo'ster, Mr. YOUNGER, Hamlet, Mr. COVENEY,
Ghost of Hamlet's father, Mr. Brough, Touchstone, Mr. Henry,
Susan Hawthorn, Mrs. JOHNSTON, Rosalind, Miss WOOD,
Cicely Homespun, Madge, Cowslip, Madame La Marquise, Shela,
Mrs: Racket, and Letitia Hardy, Mrs. CHATTERLEY,
Lady Macbeth, Ophelia, Millwood, and Alicia, Mrs. TAYLEURE.

After which,

The Beggars' Opera.

Capt. Macheath, Madame VESTRIS, Wat Dreary, Mr. HENRY,
Peachum, Mr TERRY, Lockit, Mr WILLIAMS,
Filch, Mr. HAMMOND, Ben Budge, Mr. EBSWORTH,
Jemmy Twitcher, Mr. COATES, Crook-finger'd Jack, Mr SANNDERS
Nimming Ned, Mr. MOOR, Robin o'Bagshot, Mr. HEMES,
Harry Paddington, Mr. WILSON, Drawer, Mr. C. JONES,
Mrs. Peachum, Mrs. PEARCE, Lucy, Mrs. JONES,
Polly, by a YOUNG LADY, Pupil of Mr. D. CORRI, (2nd appearance any Stage.)
Jenny Diver, Miss SMITH, Sukey Tawdry, Mrs. KENDALL,
In Act III. a Hornpipe in Fetters by Mr. Walbourn.

To which will be added Shakspeare's Comedy of

Katherine & Petruchio.

Petruchio, Mr. C. KEMBLE, his 2nd Appearance here these 2 Years
Baptista, Mr. Younger, Hortensio, Mr. Baker, Tailor, Mr. Oxberry,
Music Master, Mr. Ebsworth, Biondello, Mr. Raymond.
Pedro, Mr. Coveney, Grumio, Mr. Williams, Cook, Mr. Walbourne,
Nathaniel, Mr. C. Jones, Gabriel, Mr. Moor, Gregory, Mr. Coates,
Adam, Mr. Henry, Walter, Mr. Ellis,
Katherine, Mrs. JOHNSTON, Bianca, Miss Smith,
Curtis, Mrs. KENDALL.

Theatre Royal, Covent Garden.

This Evening will be acted Shakespeare's

Comedy of Errors.

Solinus, Duke of Ephesus, Mr. EGERTON,
Ægeon, Mr. CHAPMAN,
Antipholis of Ephesus, Mr. DURUSET.
Antipholis of Syracuse, Mr. JONES,
Dromio of Ephesus, Mr. FARREN, Cleon, Mr. Atkins,
Dromio of Syracuse, Mr. LISTON,
Angelo, Mr. CLAREMONT, Dr. Pinch, Mr. BARNES
Chares, Mr. JEFFERIES,
Officer, Mr. KING, Balthazar, Mr. TAYLOR,
Cerimon, Mr. PYNE, Ctesiphon, Mr. ISAACS,
Adriana, Miss STEPHENS,
Abbess, Mrs. FAUCIT, Lesbia, Miss SHAW,
Luciana, Miss M. TREE,
Hermia, Miss Green, Kitchen Wench, Mrs. Coates.

To conclude with, the Melo-Drama of

ALADDIN;
Or, The Wonderful Lamp.

Aladdin, Miss FOOTE,
Tahi Tongluck, (Cham of Tartary) Mr. CHAPMAN,
Karar Hanjou, (his Vizier) Mr. CRUMPTON,
Kalim Azack, (the Vizier's Son) Mr. J. S. GRIMALDI,
Abanazar, (the African Magician) Mr. FARLEY,
Kazrac, (his Chinese Slave) Mr. GRIMALDI,
Citizens of Cham Tartary, Messrs. Atkins, George, Mears, Norris, &c.

Princess Badroulbouder, Miss SHAW,
Amrou and Zuma, Miss GREEN and Miss BODEN,
Zobyad, Miss E. DENNETT,
Widow Ching Mustapha, Mrs. DAVENPORT,
Genie of the Ring, Miss H. BODEN, Genie of the Lamp, Mr. LOUIS,
Olrock, Genie of the Air, Mr. JEFFERIES.

To-morrow, The Rivals, with The Padlock.

LAST NIGHT BUT ONE.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter*—" First the infant, &c.—Parentage, childhood—From *One to Ten*—" Then the schoolboy with shining morning face: Preparatory seminary—Merchant Tailors' school—Public speeches—Latin, Greek, and English

Song—" SCHOOL ORATORS."

From *Ten to Fifteen*—Bound apprentice—WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews—First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song—" An IRISH RUBBER at WHIST."

Part II.—Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone—O'Flanagan.—*Port arms*—

Song—" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq. the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats...

ross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Finale—" A Musical Good Bye at York.

PART III. STORIES:

In which Mr. Mathews will take *Steps* to introduce the following Characters:

MAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa—*second floor*
MONSIEUR ZEPHYR—French Ballet Master—(*first floor.*)
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5*s. Pit* 3*s. Lower Gal.* 2*s. Upper Gal.* 1*s....Begins at* 8.

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 187. Friday, June 21, 1822. Price 1d.

HAY-MARKET.

The Bill of Fare, The Beggars' Opera, with *Katherine and Petruchio,* were again performed here, last night, with much the same effect as before. We hope to see "the young lady," in some other vocal character than *Polly,* when the public will be better able to judge of her merits. However, in expressing this wish, we do not mean to intimate a desire to see *Operas* often performed at this House—on the contrary, we think the well-remembered character of the "Little Theatre" for being the arena of mirth, would not be happily united with the reputation of "The New Theatre," by making it a frequent scene of musical rivalry with *The English Opera House.* These two Theatres have a most distinct line to pursue—they are quite independent of each other, by situation, and by species of attraction provided the Haymarket keeps to its proper objects of entertainment. We conceive this Theatre is most valuable to the public as a place where a sterling play can be *fully enjoyed* from the audience being able to *hear* and *see* every thing passing on the Stage, which is a treat but seldom met with in any part of our Great Winter Theatres. As, therefore, it possesses what The English Opera does not, a free range of the Drama, it should be devoted almost exclusively to representing *Comedy* and *Farce,* whilst the other Summer Theatre should be left unopposed to its proper field of interest and humor, combined with music. By following this plan, each of these Theatres would be considered by the public as places of a *different* species of amusement, and the audiences of the one would become audiences of the other in the certainty of having an entertainment of a very distinct nature at each. There is nothing more desirable in a Manager than an eager ambition to gain over the public to a favorable opinion of his representations, but in the case of the two Theatres in question, their

endeavours to attain superior distinction should be on their proper and seperate ground.

COVENT GARDEN.

The Comedy of Errors, and *Aladdin*, were the pieces played here, last night. With respect to the former, we would at any time prefer reading the play to seeing it represented. The impossibility of giving through the eye an impression of the resemblances of the *Antipholis's* and of the *Dromio's*, renders the whole a very forced affair on the Stage.

Miss STEPHENS and Miss TREE as *Adriana* and *Luciana*, were very delightful.

In the melo-drama Miss FOOTE acted and looked the fortunate *Aladdin* very agreeably.

We have heard that the true cause of the abandonment of Drury Lane Theatre by the public, has been ascertained. It seems there was a most numerous and active company of performers who were determined to draw off all attention from Kean, Munden, Harley, Knight, &c. Their efforts were often but too successful—they frequently produced a feeling more *touching* than that caused by the tragic hero—they have frequently created an utter indifference to all the humor of the comic ones—they compelled attention to *their* exertions, and no one could avoid clapping their hands wherever they acted—in short this company was the most formidable that ever opposed a Manager, for it was impossible for him to out-rival its performers, in their peculiar style of acting.—This Company was a most numerous and well appointed body—of FLEAS! who played every night at Drury before the Curtain! Whilst Kean was stabbing his Desdemona one of these dingy actors was often doing the same to some fair in the Boxes—and whilst Munden was making every one grin, one of the little humorists, seated on the clock of a silk stocking, was producing an equally comic effect, and whilst Harley and Knight were bustling and skipping about the Stage, equally active performers were on the boards in front, eager to make a *hit!*

ADELPHI.—Mr. ALEXANDRE was last night, attended by a very numerous company, who were astonished by his powers of Ventriloquism. He has, from this encouragement, extended his performances for a few nights longer.

LYCEUM.—Mr. MATHEWS could hardly find room for his visitors, yesterday evening. We see him closing his admirable entertainment with great regret—to-morrow night is his *final one* previous to his departure for America.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.

Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received: and sold by CHAPPELL and Son, Royal Exchange

Theatre Royal, Covent Garden.

This Evening will be performed the Comedy of

THE RIVALS.

Acres, Mr. LISTON,
Sir Anthony Absolute, Mr. W. FARREN,
Sir Lucius O'Trigger, Mr. CONNOR,
Faulkland, Mr. ABBOTT,
Captain Absolute, Mr. C. JONES,
Fag, Mr. FARLEY, David, Mr. EMERY.
Coachman, Mr. Atkins, James, Mr. Louis,
William, Mr. Heath, Thomas, Mr. Sutton,
Boy, Master C. Parsloe,
Mrs. Malaprop, Mrs. DAVENPORT,
Lucy, Miss GREEN,
Lydia Languish, Miss FOOTE, Jenny, Miss SHAW,
Julia, Mrs. DAVISON.

End of the Play, (by particular desire)
Miss S. SHOTTER will dance a much admired
HORNPIPE,
In the character of a British Sailor.

After which, the Musical Farce of

THE PADLOCK.

Don Diego, Mr. J. ISAACS,
Leander, Mr. DURUSET,
Mungo, Mr. BLANCHARD,
Scholars, Messrs. MEARS and PARSLOE.
Leonora, Miss HALLANDE,
Ursula, Mrs. DAVENPORT.

To-morrow, the Opera of Rob Roy Macgregor.

Theatre Royal, Hay-Market.

This Evening will be performed the Play of

THE STRANGER.

The Stranger, Mr. C. KEMBLE
Count Wintersen, Mr. COVENEY,
Baron Steinfort, Mr. YOUNGER,
Mr. Solomon, Mr. WILLIAMS,
Peter, Mr. OXBERRY,
Francis, Mr. BAKER, Tobias, Mr. COATES,
Mrs. Haller, Mrs. W. CLIFFORD,
(*From the Theatre Royal Norwich, Her 1st. appearance in London.*)
Countess Wintersen, Miss BOYCE,
Charlotte, Mrs. BAKER,
Maid, Miss SMITH. Annette, Mrs. JONES,
Claudine, Mrs. GARRICK.

After which,

The Beggars' Opera.

Capt. Macheath, Madame VESTRIS,
Peachum, Mr TERRY, Lockit, Mr WILLIAMS,
Filch, Mr. HAMMOND, Ben Budge, Mr. EBSWORTH,
Jemmy Twitcher, Mr.COATES, Crook-finger'd Jack, Mr SANNDERS
Mat o'the Mint, Mr. BROUGH, Wat Dreary, Mr. HENRY,
Nimming Ned, Mr. MOOR, Robin o'Bagshot, Mr. HEMES,
Harry Paddington, Mr. WILSON, Drawer, Mr. C. JONES,
Mrs. Peachum, Mrs. PEARCE, Lucy, Mrs. JONES,
Polly, by a YOUNG LADY, Pupil of Mr. D. CORRI, (4th appearance uo any Stage.)
Jenny Diver, Miss SMITH, Sukey Tawdry, Mrs. KENDALL,
In Act III. a Hornpipe in Fetters by Mr. Walbourn.

To-morrow, The Beggars' Opera, and a new Musical Farce, in Two Acts, called "Love Letters."

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 188. Saturday, June 22, 1822. Price 1d.

HAY-MARKET.

When a *Lady* is a candidate for the favor of the public, it is a great happiness to be able to record her *success:* that happiness is ours in announcing the debutante of last night. Mrs. W. Clifford, from the Norwich Theatre, to have amply merited and obtained the decided approbation of a numerous and genteel audience, for a most excellent representation of *Mrs. Haller*, in *The Stranger*. Her person, which is well formed, is above the middle size; her features are pleasing and capable of much expression; her voice powerful, well regulated, and harmonious; and her pronunciation correct and distinct. She appears perfectly acquainted with the business of the Stage, which she treads with much grace: Her emphases were in general well placed, and her whole delivery and action very appropriate. Mr. C. Kemble played *The Stranger* in an impressive style, and towards the conclusion the spontaneous and silent applause of tears glistened in many an eye, forming the best proof of the intense feeling created by the two principal characters. We regret that *Steinfort* had not more animation bestowed on him by Mr. Younger. The *Solomon* of Mr. Williams, and *Peter* of Mr. Oxberry, were extremely well done. Mr. Baker was out of his element as *Francis*. He played it without the least point. Let him refer for a model to Mr. Farley, who makes Francis as eccentric in his way as his master. We imagine the part has been given to Mr. Baker from there not being any other person of this establishment at all capable of filling it. Mr. Coates was very respectable as the old man Tobias. Miss Boyce acted the *Countess Wintersen*, with much propriety. Mrs. Baker was almost too flippant a *Charlotte*.

Throughout the performance, and at the conclusion of the piece, the greatest applause was bestowed on Mrs. Clifford and Mr. Kemble—and the announcement of its repetition for this evening, was given amidst acclamations.

COVENT GARDEN.

Last night, the Comedy of *The Rivals* was performed, and was followed by *The Padlock*. In the former piece Mr. Abbott, played *Faulkland* instead of Mr. Young, a change that was greatly felt. Miss Foote looked very *languishing* as the fair *Lydia*, and Mrs. Davison acted *Julia* with her usual propriety. The House was crowded—it was a ticket-night.

MR. MATHEWS's LAST NIGHT.

After a brilliant career, Mr. Mathews this evening gives his last "at Home" previous to his trip to the other side of the Atlantic. Many thousands have laughed with him, and many thousands will regret they had not paid him a visit before his departure. We only wish he would appear one more evening, in some capacious Theatre, and summon his friends around him to bid him good bye in a more striking manner.

Vauxhall.—Last night, the Gardens were most brilliantly attended: and the Music, Rope-dancing, and Fire-works, created great delight and astonishment.

Theatre Royal, Covent Garden.

This Evening will be performed the Opera

Rob Roy Macgregor.

Sir Frederick Vernon, Mr. EGERTON,
Francis Osbaldistone, Mr. DURUSET,
Rashleigh Osbaldistone, Mr. ABBOTT,
Owen, Mr. BLANCHARD,
Captain Thornton, Mr. CONNOR,
Rob Roy Macgregor Campbell, Mr. MACREADY,
Major Galbraith, Mr. J. ISAACS,
Hamish and Robert, Mess. Sutton and Parsloe,
Macstuart, Mr. COMER, Allan, Mr. NORRIS,
Dougal, Mr. EMERY,
Baillie Nicol Jarvie, Mr. LISTON,
Macvittie, Mr. ATKINS, Jobson, Mr. KING,
Serjeant, Mr. Grant, Corporal, Mr. Ryalls,
Lancie, Mr. Heath, Saunders Wylie, Mr. Claremont
Host, Mr. George, Andrew, Mr. Barnes.

Diana Vernon, Miss STEPHENS,
Martha, Miss GREEN, Mattie, Mrs. STERLING,
Katty, Mrs. BISHOP,
Jane Macalpine, Mrs. CONNOR,
Helen Macgregor, Mrs. FAUCIT,

To which will be added the Farce of

Raising the Wind.

Jeremy Diddler, Mr. JONES,
Plainway, Mr. BLANCHARD, Sam, Mr. EMERY
Fainwon'd, Mr. MEADOWS,
Waiter, Mr. ATKINS, Richard, Mr. MEARS,
John, Mr. NORRIS, Robert, Mr. HEATH,

Laurelia Durable, Mrs. DAVENPORT,
Peggy, Miss LOVE.

On Monday, the Tragedy of *Cymbeline* with the *Forty Thieves*.

Theatre Royal, Hay-Market.

This Evening will be performed the Play of

THE STRANGER.

The Stranger, Mr. C. KEMBLE
Count Wintersen, Mr. COVENEY,
Baron Steinfort, Mr. YOUNGER,
Mr. Solomon, Mr. WILLIAMS,
Peter, Mr. OXBERRY,
Francis, Mr. BAKER, Tobias, Mr. COATES,
Mrs. Haller, Mrs. W. CLIFFORD,
(*From the Theatre Royal Norwich, Her* 2nd *appearance in London.*)
Countess Wintersen, Miss BOYCE,
Charlotte, Mrs. BAKER,
Maid, Miss SMITH. Annette, Mrs. JONES,
Claudine, Mrs. GARRICK.

After which

The Beggars' Opera.

Capt. Macheath, Madame VESTRIS,
Peachum, Mr TERRY, Lockit, Mr WILLIAMS,
Filch, Mr. HAMMOND, Ben Budge, Mr. EBSWORTH,
Jemmy Twitcher, Mr.COATES, Crook-finger'd Jack, Mr SAUNDERS
Mat o'the Mint, Mr. BROUGH, Wat Dreary, Mr. HENRY,
Nimming Ned, Mr. MOOR, Robin o'Bagshot, Mr. HEMES,
Harry Paddington, Mr. WILSON, Drawer, Mr. C. JONES,
Mrs. Peachum, Mrs. PEARCE, Lucy, Mrs. JONES,
Polly, by a YOUNG LADY, Pupil of Mr. D. Corri, (5th appearance on any Stage.)
Jenny Diver, Miss SMITH, Sukey Tawdry, Mrs. KENDALL,
In Act III. a Hornpipe in Fetters by Mr. Walbourn.

On Monday, The Mountaineers, Octavian, Mr. C. Kemble.

LAST NIGHT.

English Opera House, Strand.

Mr. Mathews at Home.

This present Evening he will give his course of Lectures, on Character, Manners, and Peculiarities,

WITH ENTIRELY NEW ENTERTAINMENTS,

Under the Title of

The Youthful Days of Mr. Mathews

Part I.—From *nothing* to the age of *an hour and a quarter* –" First the infant, &c.—Parentage, childhood—From *One to Ten*---" Then the schoolboy with shining morning face : Preparatory seminary---Merchant Tailors' school---Public speeches---Latin, Greek, and English

Song—" SCHOOL ORATORS."

From *Ten to Fifteen*--Bound apprentice--WILKES Chamberlain of London—Dramatic mania of Master Charles Mathews---First attempt as an actor in public—Fencing—Interview with Macklin—The veteran's opinion of the qualifications of a Tragedian—Elopement from home—Fat traveller—Ap Llwyd, Esq.—Mineral waters—Stratford upon Avon—Shakspeare's Tomb—

Song—" MARKET DAY."

Engaged for the Dublin Theatre.—

Careful carter—Ingenious porter—First appearance in Ireland—Splendid Wardrobe—Mr. Mathews ruffled—Old Hurst—Cox's Bull—Dicky Suett's Letter of recommendation—Hibernian friends—

Song---" An IRISH RUBBER at WHIST."

Part II.---Dublin Company—George Augustus Fipley, or the line of beauty—Mr Trombone---O'Flanagan.—*Port arms*—

Song---" Volunteer Field-Day and Sham-Fight."

Mr. Curran (*a portrait*)—Leave Dublin...Real Irish Ballad

" CROOSKEEN LAWN."

How to drive a Pig—Leave Ireland—Visit Wales...Mr. Mathews engaged for the York circuit...Interview with Tate Wilkinson, Esq the wandering patentee...Buckle brushing, (Garrick's buckles.) Tate's antipathies...Rats...

ross letters..York Roscius Overture from London...Mr. Mark Magnum..." All that sort of thing," and " every thing in the world" .....Arrival in the metropolis.

Finale—" A Musical Good Bye at York.

PART III. **STORIES:**

In which Mr. Mathews will take *Steps* to introduce the following Characters :

NAT.—Servant of all-work in a Lodging house.
SIR SHIVERUM SCREWNERVE—Guardian to Amelrosa--*second floor*
MONSIEUR ZEPHYR—French Ballet Master—*(first floor.)*
GEORGE AUGUSTUS FIPLEY—" A line of beauty"—in love.
AB LLEWELLYN AB-LLWYD, Esq.—*not* thin enough.
Mr, MARK MAGNUM—*non compos* lodger—next door.
MISS AMELROSA—in love with Fipley.

Mr. E. KNIGHT will preside at the Piano-Forte.

Boxes 5s. Pit 3s. Lower Gal. 2s. Upper Gal. 1s....Begins at 8.

E. Thomas, Printer, Denmark Court, Strand.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 189. Monday, June 24, 1822. Price 1d.

COVENT GARDEN.

Mr. MACREADY acted *Rob Roy* on Saturday evening. We have before stated our opinion of his manner of performing this character. He is by far too *graceful* for the highland free-booter. Yet he gives much vividness to many parts, and on the whole is effective. The swinging of his right leg as he sits on the table in the tolbooth, had a too ludicrous appearance from its long-continued pendulum motion, whilst the left leg looked either as if it did not belong to him, or as if it were made of cork. The Pit was full, but the other parts of the ouse were poorly attended.

On Wednesday, for the Benefit of Mr. BRANDON, Box-book and House-keeper, the Play of The Iron Chest, a Grand Concert, with other Entertainments. On Thursday, for the Benefit of Mr. TAYLOR, the Opera of Montrose, with the Musical Farce of The Barber of Seville. On Friday, for the Benefit of Mr. ABBOTT, The Beggars' Opera, with (first time at this Theatre) a Farce, in one act, called Mr. H. to which will be added Aladdin. On Saturday, for the Benefit of Mr. WARE. the Opera of The Antiquary. Being the last Night of the Company's performing this Season.

HAY-MARKET.

MRS. CLIFFORD repeated the part of *Mrs. Haller*, on Saturday night, with equally good effect. Miss GRANVILLE'S *Polly* in *The Beggars' Opera*, met the same degree of applause as on the former evenings. The House was not crowded—it is well ventilated.

ADELPHI THEATRE.

The ingenious MONS. ALEXANDRE, this Evening exhibits *The Rogueries of Nicholas, &c.*

ENGLISH OPERA HOUSE.

Mr. MATHEWS, on Saturday evening, had a crowded and laughing audience, and thus closed the most prosperous season, (one excepted, that of *The Trip to Paris*) he has experienced during the five years of his career in his *singular* and mirth-creating entertainment. He now proceeds to *America*, where we most sincerely wish him perfect health, and a shower of dollars: but, particularly, we wish him —soon "AT HOME" again.

We subjoin his *Farewell Address*, which he delivered at the conclusion of "THE STORIES."

"LADIES AND GENTLEMEN,

"My Task of the Evening being finished, it now only remains for me to bid you farewell This is the last time for many months to come that I shall have the honor and pleasure of appearing before you. I would fain make you merry at parting, but I feel it impossible to leave such kind friends, even for a time, without a sensation *here* that prohibits an attempt at a mirthful leave-taking. That I may not therefore throw the same cloud over you which at this moment overshadows *me*, I will merely intreat that you will not forget me in my absence, and believe that though the Atlantic must part us, it is utterly impossible that I can ever forget how deeply I am indebted to your flattering and unwearied patronage. I trust to be enabled to bring back a new budget for your amusement, and all my powers of observation shall be rouzed to their utmost to collect such materials in my travels as shall prove that I have not absented myself from your smiles in vain."

The Summer Season of the *English Opera*, does not commence until Monday next, the 1st of July—The House is to be cleaned and embellished. The company, (a list of which we detailed a fortnight since) is very strong; but we are sorry to learn that Mr. HARLEY is going into the country. The proprietor has engaged that most extraordinary little creature CLARA FISHER, who is to play a certain number of characters: the "*Actress of All Work*," is to be, we understand, her opening part, and *Crack* in *The Turnpike Gate*, both of which she performed at this Theatre with a *humor, judgment, and effect*, which would hardly be credited to have been elicited from a child scarcely seven years of age.

Mr. PEARMAN the singer, we regret to hear, is seriously ill.

We hear that the large Saloon, (which has annually been decorated as a waiting room to the second price) is not to be opened this Season. This part of the Theatre having been built many years before the English Opera House was established, requires a thorough repair, which will occupy some months. The proprietor has fitted up the Coffee-room, the *original* Saloon, in a very elegant and novel manner.

The House opens with a new Operatic Drama, from the pen of Mr. BEAZLEY. The Music by Mr. WATSON, of the Theatre Royal, Covent Garden.

Printed by E. THOMAS, Denmark Court, Exeter 'Change.

Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange

Theatre Royal, Covent Garden.

This Evening will be performed the Tragedy of

CYMBELINE.

Britons.

Cymbeline, Mr. EGERTON,
Polydore, Mr. ABBOTT, Cadwal, Mr. DURUSET
Pisanio, Mr. CONNOR,
Cloten, Mr. FARLEY, Morgan, Mr. CHAPMAN,
Leonatus Posthumous, Mr. MACREADY,
Locrine, Mr. Hunt, Madan, Mr. Comer,
Cornelius, Mr. Norris,

Romans.

Iachimo, Mr. YOUNG,
Caius Lucius, Mr. YATES, Philarie, Mr. Atkins,
Varus, Mr. JEFFERIES,
Lewis, Mr. Mears, Officer, Mr. Ryalls.
Queen, Mrs. FAUCIT, Helen, Miss SHAW,
Imogee, Miss M. TREE,

In act II. Dr. Cooke's Glee of

"*HARK! THE LARK.*"

After which, the Melo-Dramatic Romanc Romance of

Forty Thieves.

Cassim Baba. (the rich Merchant) Mr. ATKINS,
Ali Baba, (a poor Woodcutter) Mr. BLANCHARD,
Ganem, (his Son) Mr. DURUSET,
Mustapha, (the Cobbler) Mr W. FARREN,
Abdalla, (Captain of the Robbers) Mr. CONNOR,
Hassarac, (his Lieutenant) Mr. EGERTON,
First Robber, Mr. COMER, 2nd Robber, Mr. NORRIS,
Robbers—Mess. Crumpton, George, King, Mears, Montague, G. Pyne, J. Taylor, Tetts, Watts, Williams, Banks, Batt, Boodle, &c.
Selim, Mr. RYALS, Azib, Mr. VEDY.
Orcobrand, (Enchanter of the Black Rocks and Protector of the Robbers, Mr. Jefferies. War—Famine—Rapine—Fraud—Mess. Austin, Collet, Louis, Sutton,
Fairy of the Grotto, Protectress of Ali Baba) Miss BOWDEN,
Gossamer, Miss R. BODEN, Sylph, Miss H. BODEN,
Cogia Baba, Miss LOVE, Zaida, Miss GREEN, Zelie, Miss SHAW,
Morgiana, Mrs. VINING.

To-morrow, Guy Mannering, &c. for the Benefit of M. J. Isaacs and Mr. Claremont.

Theatre Royal, Hay-Market.

This Evening will be performed the Play of

The Mountaineers.

Octavian, Mr. C. KEMBLE,
Count Virolet, Mr. BAKER, Kilmallock, Mr. WARD,
Roque, Mr. YOUNGER,
Bulcazin Muley, Mr. FAULKNER,
Goatherds, Messrs. Coates, Raymond, &c.
Lope Tocho, Mr. OXBERRY,
Muleteers. Messrs. Ebsworth, Henry, and Coveney.
Ganem, Mr. C. JONES,
Ali Beg, Mr. BROUGH, Pacha, Mr. HAMMOND,
Sadi, Mr. W. WEST,
Zorayda, Miss BOYCE,
Floranthe, Mrs. CHATTERLEY,
Agnes, Mrs. JONES.
Peasants, Messrs. Cauldfield, Hemes, Ellis, Moor, &c.

After which a new Musical Farce, in 2 Acts, called,

LOVE LETTERS.

The Principrl Characters by

Mr. LEONI LEE,
Mr. JOHNSON, Mr. OXBERRY,
Mr. TAYLEURE,
Messrs. Brough, Ebsworth, Cauldfield, Henry, &c.
Mrs. GARRICK,
Messdms. Henry, Smith, Kendall, Wood, Phennick.
and Madame VESTRIS.

Who will introduce Two Popular Airs, and the Comic Duet of "*When a little Farm we keep,*" with Mr. Johnson.

In ACT II. A Dance by
Messrs. Holman, Morgue, Austin, Bemetzrieder, &c.
Messdms. Bates, M. Bates, Ebsworth, &c.

To-morrow, The School for Scandal.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 190. Tuesday, June 25, 1822. Price 1d.

HAY-MARKET.

The Mountaineers was the first piece, last night—why it was acted here we know not, unless it is supposed that an audience can be pleased with a play wherein hardly more than the principal character is well performed. We will admit, that at this Theatre, such a Drama as *The Mountaineers* may be represented, in order to introduce in its chief some new candidate for metropolitan approbation, but to perform it merely on the ground of that character being filled by a well-known and highly respectable actor, is an act of management to which we cannot entirely accede.

Our opinion we believe is by no means a solitary one, that this Theatre should confine itself to the *mirthful* branches of the Drama, and not attempt, with a company that cannot be expected to equal the members of our winter green-rooms, to act plays beyond its strength. Mr. Charles Kemble is a man of superior talent and taste, and on every character he attempts he impresses some portion of merit. Thus, as *Octavian*, last night, he fully maintained the general features of the part, and in one or two instances rose to the highest pitch of excellence. Yet we cannot say we would ardently desire to see him in this character again. He was very affecting in the interview with *Floranthe*, and an unfortunate proof of his powers in this scene occurred, just at that part where he bursts into an hysteric laugh of joy at learning that Floranthe lives *for him;* a lady in the Boxes at this moment went into a strong hysterical fit, and was obliged to be taken out.

Excepting Mr. Kemble, Mrs. Chatterley who represented *Floranthe*, and Mr. Oxberry as *Lope Tocho*, we really cannot compliment any lady or gentleman in any high degree, for their execution of the parts confided to them. Miss Boyce, certainly, was out of her proper

place as *Zorayda*. Mr. W. West did *Sadi* very ineffectively; but considering that he is a young performer, much of his failure may be attributed to inexperience.

After this Play, a "new musical Farce in 2 acts," entitled "*Love Letters*," was produced. It is a translation from the French we imagine, and, except the music, which is very pleasing, is not good for much—it will not take any hold of the public. The scene is laid in Paris, and the Plot is full of *frivolities*. *Belcour*, (Mr. Leoni Lee) a young officer, has privately married *Emily*, (Mrs. Garrick) and being obliged to leave Paris for a short time, the united pair agree that his letters should come addressed to *Lissette*, (Madame Vestris) Emily's attendant. Lissette it appears, has two lovers, one named *La Fleur*, (Mr. Johnson) and the other *Tripponier*, (Mr. Oxberry) The former is the favored one; and the latter, a Parisian *blacklegs*, in order to ruin his opponent in his mistress's affection, resorts to various tricks of stealing and re-writing letters, which, however, ultimately fail of effect, for *Lissette* marries *La Fleur*. But marriage does not put an end to La Fleur's difficulties, for a letter from Belcour to Emily, addressed to Lissette by way of concealment, raises a jealous fit in the bridegroom's breast which is at length removed, as it was created, without much ingenuity. and the piece terminates with the happiness of all except *Mr. Fripponier*. Mr. Tayleure has a short but very stupid part, by name *Robert*, a non-descript sort of character, introduced merely to mangle a letter in his shoe, and manufacture one in his own style, full of the names of songs, which, although unintelligible, raises in La Fleur the same feelings that a sensisible and warm epistle from a lover to his wife might have done.

The Songs are very pleasing. One sung by Madame Vestris, who was the life and soul of the piece, and a spirited and amusing duet between her and Mr. Johnson, were deservedly encored. The dialogue is appropriate, but not very smart. The announcement for this evening, was not received with enthusiasm. There was a genteel and pretty numerous audience.

COVENT GARDEN.

Last night, *Cymbeline*, was acted to a tolerably numerous audience Mr. Macfeady represents *Leonatus* in a very masterly manner. Mr. Young's *Iachimo* contains much able declamation, but he too often chills the flame he has powerfully raised. Of Miss M. Tree's *Imogen* it is impossible to speak but in terms of praise.

Adelphi.—Mr. Alexandre was numerously and elegantly attended yesterday evening—We believe to-night, Thursday, and Saturday, are his last nights of performance.

ERRATA.

In Mr. Oxberry's Address, (No. 186) for "*forty*" read "*fourleen*."
Of Miss Clara Fisher's age, (No. 189) for "*seven*," read "*eleven*."

Printed by E. Thomas, Denmark Court, Exeter 'Change.
Published by C. Harris, 25, Bow Street, by whom orders and communications are received; and sold by Chappell and Son, Royal Exchange

Theatre Royal, Covent Garden.

Mr. J. ISAACS and Mr. CLAREMONT's NIGHT.

This Evening will be performed the Opera of

Guy Mannering;

Or, The Gipsey's Prophecy.

Col. Mannering, Mr. ABBOTT, Henry Bertram, Mr. DURUSET,
Dominie Sampson, Mr. LISTON,
Dandie Dinmont, Mr. EMERY, Dirk Hatteraick, Mr. COMER,
Gilbert Glossin, Mr. BLANCHARD,
Baillie Mucklethrift, Mr. BARNES, Serg. M'Crae, Mr. KING,
Gabriel, Mr. J. ISAACS, Sebastian, Mr. JEFFERIES,
Franco, Master PARSLOE, Jock Jabos, Mr. MEARS,
Farmer Harrow, Mr. Norris, Farmer Flail, Mr. George.
Lucy Bertram, Miss STEPHENS,
Julia Mannering, Miss LOVE, Flora, Miss GREEN,
Mrs. M'Candlish, Mrs. DAVENPORT,
Gipsey Girls, Mesdms. Tennant, Sterling, and Beaumont.
Meg Merrilies, Mrs. FAUCIT,

After which, a Piece in 1 act, called,

A Day after the Wedding;

Or, A Wife's First Lesson.

Col. Freelove, Mr. JONES,
Lord Rivers, Mr. CLAREMONT,
James, Mr. ATKINS, John, Mr. LOUIS,
Lady Elizabeth Freelove, Mrs. GIBBS,
Mrs. Davies, Mrs. EMERY.

In the course of the Evening,

THE WOLF, & "LIVE AND BE JOLLY"

From the Opera of Kais, by Mr. J. ISAACS.

To conclude with the Farce of,

Too late for Dinner.

Frank Poppleton, *Mr. Jones.* Mr. Nicholas Twill, *Mr. Liston,*
Frederick Poppleton, *Mr. Connor,* Mr. Pincroft, *Mr. Blanchard,*
Robert Rafter, *Mr. Emery,* Mons. Fumet, *Mr. Yates,*
Snip, *Mr. King,* John, *Mr. Mears,* Gardener, *Mr. Atkins.*
Mrs. Thompson, *Mrs. Davenport,* Miss Emma Somerton *Miss Love,*
Miss Elizabeth Pincroft, *Miss Beaumont,* Letty, *Miss Green.*

To-morrow, The Iron Chest, &c. Mr. Brandon's Night.

Theatre Royal, Hay-Market.

This Evening will be performed Sheridan's Comedy of The

School for Scandal.

Sir Peter Teazle, Mr. TERRY, Sir Oliver Surface, Mr. YOUNGER,
Charles Surface, Mr. C. KEMBLE,
Sir Benjamin Backbite, Mr. LACY, Joseph Surface, Mr. JOHNSON,
Crabtree, Mr. WILLIAMS, Careless, Mr. BAKER,
Rowley, Mr. FAULKNER, Moses, Mr. OXBERRY,
Snake, Mr. HAMMOND, Trip, Mr COVENEY,
Sir Harry, (with a Song) Mr. HENRY,
Lady Teazle, Mrs. CHATTERLEY, Mrs. Candour, Mrs, TAYLEURE
Lady Sneerwell, Miss BOYCE, Maria, Miss J. SCOTT.

After which (2nd time,) a new Musical Farce, in 2 Acts, called,

LOVE LETTERS.

With new Scenery, Dresses, &c. The Overture and new Music composed by Mr. Perry.

The Selections from Mazzinghi, Nicolo, Auber, &c.

The Principal Characters by

Mr. LEONI LEE,
Mr. JOHNSON, Mr. OXBERRY,
Mr. TAYLEURE,
Messrs. Brough, Ebsworth, Cauldfield, Henry, &c.
Mrs. GARRICK,
Messdms. Henry, Smith, Kendall, Wood, Phennick.
and Madame VESTRIS.

Who will introduce Two Popular Airs, and the Comic Duet of "*When a little Farm we keep,*" with Mr. Johnson.

In ACT II. A Dance by
Messrs. Holman, Morgue, Austin, Bemetzrieder, &c.
Messdms. Bates, M. Bates, Ebsworth, &c.

To-morrow, The Bill of Fare, Every One Has Fault, & Love Letters.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 191. Wednesday, June 26, 1822. Price 1d.

THE "JOHN BULL," AND MR. BRAHAM.

THAT base, unprincipled paper, called, "*John Bull*" still continues to exist on its manufactured libels and "humbugs." One of them, they last week got inserted in the daily papers, relative to an Entertainment given by Mr. BRAHAM, in the following terms.—

"On Monday evening Mr. BRAHAM entertained a distinguished party of elegant and fashionable friends, at his Villa at Finchley.—*Those who ever felt*, and *those who never felt* the power of song, *should have found* a place at the festive board. Mr Braham, in fine voice, and full flow of animation, *now soared with the lark—now perched with the nightingale*. MADAME CATALANI'S *full stream flowed through* flowery meads, or dashed down the torrent. In the most exquisite duets, the *two choice spirits* of the age "ranged the fields together," till the souls of their enraptured and inspired auditors in *dreams of pleasure melted away*. The Scottish songstress, with her "Highland Laddie" carried them o'er brae and burn *on the wings of the zephyr*, and left them nothing to desire. Wit, mirth, and melody opened the scene, and harmony closed it *with the parting day*."

On Sunday last the Editors innocently transfer this article into their own columns, as if it were written by Mr. Braham, and next comment on it in a style that they conceived might prove acceptable to the depraved taste of many of the readers of their Paper. Mr. Braham has sent the following reply to the Press.

"SIR, *East End, Finchley.*

Permit me through the medium of your Paper, to offer a few observations relating to some malicious and undeserved attacks upon me on various occasions in the *John Bull* Newspaper. Nearly a twelvemonth has now elapsed since the Editors of that Paper circulated and published a report, that a man of the name of Heywood was at my house in Tavistock-square, when his Royal Highness the Duke of Sussex honored me with his presence. I solemnly declare that I never knew of the existence of that unfortunate man, but through the medium of the public press; yet the Editors had the cruelty to call him my especial friend. What could have been their motive for publishing a statement so base, false, and malicious, is

best known to themselves. I was in hopes that common justice would have prompted them to contradict the libel, and make the *amende honorable*. They have done no such thing; on the contrary they have availed themselves of every opportunity to assail me with ill-nature and obloquy. A few days since an inflated and ridiculous paragraph, which appeared in some of the morning papers, professing to give an account of a dinner party I had the honor of giving to some distinguished individuals, called forth again the spleen of the *John Bull* Newspaper. Were I capable of writing or countenancing such an absurd account as that I allude to, I should indeed conceive myself to be justly an object of ridicule. I have not the faintest idea who could have sent the paragraph in question. I am not such a vain fool as to think my giving a party at Finchley, or elsewhere, ought to be published and bruited forth. When I read the account in the Newspapers I was extremely mortified, as my friends can testify. I never in my life wrote or sent a puff to any Newspaper. If the *John Bull* can, by abusing me, enhance the sale of their paper, they are welcome; I shall bear it with patience. But they must allow me, with all due humility, to say, that they have wronged me very much, that their strictures were too severe and unmerited; I owe them no ill-will. It requires great talent and greater ill-nature to enter the lists with such consummate writers: I possess neither the one nor the other. I have not the vanity they ascribe to me: the only vanity I acknowledge is to continue to deserve the approbation of the public to my professional exertions. To the Press I owe much: I shall always feel grateful. To the generosity and right feeling which have ever distinguished a British Public, I leave the cause of your obliged and humble servant,

JOHN BRAHAM."

COVENT GARDEN.

Guy Mannering, with *A Day after the Wedding*, and *Too Late for Dinner*, were acted, last night, nominally for the Benefit of Mr. J. ISAACS and Mr. CLAREMONT. There was a tolerably good house.

Mr. BRANDON the old and much-esteemed *Box-book* and *Housekeeper* of this Theatre, takes his Annual Benefit to-night.

HAY-MARKET.

The School for Scandal, and *Love Letters*, were performed, last night. With respect to the former piece, the recent admirable manner in which it was performed at Covent Garden Theatre, makes its representation here, except in two or three characters, appear rather insipid. The new afterpiece went off with pretty similar effect to that on the first night.

To-morrow, Love in a Village, Rosetta, by the Young Lady, who has been so successful in the part of Polly.

inted by E. THOMAS, Denmark Court, Exeter 'Change.

Theatre Royal, Covent Garden.

MR. BRANDON'S NIGHT.

This Evening will be acted the Play of

The Iron Chest.

Sir Edward Mortimer, Mr. YOUNG,
Fitzharding, Mr. CHAPMAN, Samson, Mr. LISTON
Wilford, Mr. ABBOTT,
Adam Winterton, Mr. FAWCETT,
Orson, Mr. EMERY,
Rawbold, Mr. YATES, Armstrong, Mr. TAYLOR,
Boy, Master LONGHURST,
Peter, Mr. WILLIAMS, Gregory, Mr. RYALS,
Robbers, Messrs. King, Mears, Jefferies.
Blanch, Mrs. GIBBS, Judith, Mrs. FAUCIT,
Barbara, (first time) Miss HALLANDE,
Helen, Miss TREE, with the Song of '*Sweetest Idol.*'

After which, the following Songs, Duet, and Trio:
Trio, Shakespeare's Loadstars, (composed by Shield) by
Mr. Isaacs, Miss Brandon, & Miss L. Brandon, (Pupils of Mr. Watson)
'O Say not Woman's love is bought,' (Whitaker) by Miss L. Brandon.
The Mermaid Song, by Miss Brandon.
A Comic Song by Mr. EMERY,
The Echo Duet, by Miss Brandon & Miss L. Brandon.
A much-admired

QUADRILLE,

By Misses Barnett, Boden, Phillips, Romer,
Shotter, Susanna, Twamley, Vials.
Mesdms. Beverley, Louis, Vedy, Wells.

To which will be added the Operatic Drama of

The LIBERTINE.

Don Juan, Mr. CONNOR, Don Octavio, Mr. PYNE,
Leporello, Mr. MEADOWS,
Don Pedro Mr. CHAPMAN, Masetto Mr. DURUSET
Donna Leonora, Miss LOVE,
Donna Elvira, Mrs. FAUCIT, Maria, Mrs. Sterling,
Zerlina, Miss STEPHENS,

To-morrow, for the Benefit of Mr. Taylor, Montrose, &c.

Theatre Royal, Hay-Market.

This Evening will be performed (6th. time) a Farcical Sketch, called

The Bill of Fare;

Or, For Further Particulars Enquire Within.

Preceded by a New Irish Medley Overture, composed, by Mr. PERRY
Solomon Strutt, a Provincial Manager, Mr. TERRY,
Samuel Stingo, a Provincial Innkeeper, Mr. OXBERRY,
Hoaxley, Mr. JOHNSON, Type, Mr. WILLIAMS,
Cushion, Mr. TAYLEURE, Robbin Rattletrap, Mr. W. WEST,
Box-keeper, Mr. Ebsworth, Cook, Mr. Ward.
Harry, Mr. C. Jones, John Lump, Mr. Hammond, Hecate, Mr. Coates
Launcelot Gobbo, Archer, and Young Norval, Mr. BAKER,
Loony Mc. T'Wolter, Teague, and Conolly. Mr. LEE, from Dublin.
Duke of Glo'ster, Mr. YOUNGER, Hamlet, Mr. COVENEY,
Ghost of Hamlet's Father, Mr. Brough, Touchstone, Mr. Henry,
Susan Hawthorn, Mrs. JOHNSTON, Rosalind, Miss WOOD,
Cicely Homespun, Madge, Cowslip, Madame La Marquise, Shela,
Mrs: Racket, and Letitia Hardy, Mrs. CHATTERLEY,
Lady Macbeth, Ophelia, Millwood, and Alicia, Mrs. TAYLEURE.

After which the Comedy of

Every One has his Fault.

Lord Norland, *Mr. Younger*, Sir Robert Bramble, *Mr. C. Kemble*,
Solus, *Mr. Oxberry*, Harmony, *Mr. Terry*, Placid, *Mr. Baker*,
Mr. Irwin, *Mr. Faulkner*, Hammond, *Mr. C. Jones*, Porter, *Mr. Hammond*
Edward, *Miss Carr*, Sam, *Mr. Coates*, William, *Mr. Ebsworth*,
Lady Eleanor Irwin, *Mrs. Chatterley*, Mrs. Placid, *Mrs. Tayleure*,
Miss Spinster, Mrs. *Pearce*, Miss Wooburn, *Miss Boyce*,
Lucy, *Miss Henry*.

To conclude with (3rd time,) a new Musical Farce, in 2 Acts, called,

LOVE LETTERS.

The Overture and new Music composed by Mr. Perry.

The Principal Characters by

Mr. LEONI LEE,
Mr. JOHNSON, Mr. OXBERRY,
Mr. TAYLEURE,
Messrs. Brough, Ebsworth, Caulfield, Henry, &c.
Mrs. GARRICK,
Messdms. Henry, Smith, Kendall, Wood, Phennick.
and Madame VESTRIS.

Who will introduce two popular Airs, and the comic Duet of "When a little Farm we kept," with Mr. Johnson.—In act 2, a Dance.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 192. Thursday, June 27, 1822. Price 1d.

HAY-MARKET.

LAST night, Mrs. Inchbald's Comedy of *Every One has His Fault*, was very successfully performed here. This Piece has many good points, with one or two blemishes, which arise from the introduction and manner of conducting the *Irwin* story. This style of Comedy which aims at alternately checking the laugh by raising the sigh and tear, and obliterating the serious feeling by restoring the mirthful one, may be thought, as it resembles our changeful climate, to be a truly English style; but we dislaim it as being the natural result of our taste, and ascribe it entirely to the success which attended the introduction of some of the German Dramas. Pieces of this description should be termed *Serio-Comic*, and not *Comedy*; for the genuine Comic Muse has not a tear but for mirth, not a smile but for humor, nor a thought but for wit.

If Mr. Sheridan had introduced into his School for Scandal some episodical miseries—such as a starving family—a desperate husband, and father forcing relief with a pistol—an agonised wife—and a child full of heart-affecting sensibility, what would have been the reputation of his play? His wit, humor, and satire, would have been obscured, and instead of our laughing at the follies of mankind, and being fixed on the minute shades of difference in human character, pleasantly displayed, we should have been obliged every now and then to abandon the exercise of the mind, in order to open the common sluices of feeling, and exercise nothing but our pocket-handkerchiefs, However, we do not say that Plays containing melancholy scenes of life, are without their use. They certainly may stimulate and improve the best impulses of our nature—yet we would have them not assume the title, as they have not all the attributes of *comedy*.

Mr. TERRY's performance of *Harmony* was peculiarly excellent. His quiet manner of persuading—his quickness and earnestness in seizing his advantage when he could render the universal love of commendation subservient to his *harmonic* purposes, were very true to the character, and highly entertaining. *Sir Robert Ramble* was most pleasantly acted by Mr. C. KEMBLE. Mr. OXBERRY's *Solus* was not amiss—but he seemed to have a cold which affected his voice. Mr. BAKER was a genteel *Placid*; but somehow he looks unlike a man who could suffer himself to be so abominably hen-peck'd Mr. FAULKNER

made a very tolerable *Irwin*. Mrs. CHATTERLEY looked and acted in a very interesting manner as *Lady Eleanor Irwin*. Mrs. TAYLEURE acted *Mrs. Placid*, and seemed quite *at home* in the character. Yet we are not aware that we can say, "poor Mr. Tayleure!" Miss BOYCE as *Miss Wooburn*, and Mrs. PEARCE as *Miss Spinster*, did their short parts very appropriately. We must not forget to commend little Miss CARR for her representation of *Edward*;—she acted it extremely well.

The Bill of Fare, and *Love Letters*, filled up the rest of the evening's entertainments. The House was genteely and pretty fully attended.

COVENT GARDEN.

We are glad to say Mr. BRANDON's Benefit, last night, was fully and fashionably attended. Mr. YOUNG acted *Sir Edward Mortimer* in *The Iron Chest* with great effect. After the Play, Mr. Brandon's two daughters sang several songs in a very pleasing manner, They seemed under considerable alarm on coming forward. Mr. Watson is their musical instructor, and they certainly do him great credit.

The Libertine concluded the night's amusement, in which Miss STEPHENS as *Zerlina* sung in her usual delightful manner.

DRURY LANE THEATRE.—The rent of £10,200 has not only been paid by Mr. ELLISTON, but he has also paid an additional £1100 on account of the *extra-nights* the Theatre has been open. We rejoice to hear this, although convinced that the money has not been entirely obtained from the public.

ADELPHI THEATRE.—Mr. ALEXANDRE besides being a very worthy gentleman, is certainly the most surprising *Ventriloquist* we ever heard. He therefore, merits the encouragement he is receiving. He performs to-night. This Theatre is very excellently ventilated.

DUBLIN THEATRE—Miss WILSON and Mr. HORN are performing here. The Opera of *Dirce* which failed at Drury Lane, has completely succeeded at this Theatre, which the Irish attribute to their *superior musical taste*.

BATH THEATRE.—Mr. KEAN on Saturday last completed his limited number of appearances in six of his principal characters. The Bath critics speak in warm terms of praise of his acting throughout.

CHARACTERS IN KATHERINE AND PETRUCHIO.

Petruchio, Mr. C. KEMBLE,
Baptista, Mr. Younger, Hortensio, Mr. Baker, Tailor, Mr. Oxberry,
Music Master, Mr. Ebsworth, Biondello, Mr. Raymond,
Pedro, Mr. Coveney, Grumio, Mr. Williams, Cook, Mr. Walbourne,
Nathaniel, Mr. C. Jones, Gabriel, Mr. Moor, Gregory, Mr. Coates,
Adam, Mr. Henry, Walter, Mr. Ellis.
Katherine, Mrs. JOHNSTON, Bianca, Miss Smith.
Curtis, Mrs. KENDALL.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand
Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and Sold by CHAPPELL and Son, Royal Exchange.

Theatre Royal, Hay-Market.

This Evening will be performed (7th. time) a Farcical Sketch, called

The Bill of Fare;

Or, For Further Particulars Enquire Within.

Preceded by a New Irish Medley Overture, composed, by Mr. PERRY.

Solomon Strutt, a Provincial Manager, Mr. TERRY.

Samuel Stingo, a Provincial Innkeeper, Mr. OXBERRY,

Hoaxley, Mr. JOHNSON. Type, Mr. WILLIAMS,

Cushion, Mr. TAYLEURE, Robbin Rattletrap, Mr. W. WEST,

Box-keeper, Mr. Ebsworth, Cook, Mr. Ward.

Harry, Mr. C. Jones, John Lump, Mr. Hammond, Hecate, Mr. Coates

Launcelot Gobbo, Archer, and Young Norval, Mr. BAKER,

Looby Mc. [illegible], [illegible] and Cassily, Mr. LEE, from Dublin.

Duke of Glo'ster, Mr. [illegible], Hamlet, Mr. COVENEY.

Ghost of Hamlet's Father, Mr. Brough, Tressabigs, Mr. Henry,

Susan Hawthorn, Mrs. [illegible], Rosalind, Miss WOOD,

Cassily [illegible], Widow, Cowslip, Madame [illegible], Sheila,

Mrs. Hamlet, [illegible], Mrs. CHATTERLEY,

Lady Macbeth, Ophelia, Lady Edward, and Alicia, Mrs. TAYLEURE.

After which,

The Wedding Day.

Lord Rakeland, Mr. BAKER, Sir Adam Contest, Mr. TERRY,

Mr. Milden, Mr. COATES. Mr. Contest, Mr. COVENEY,

Mrs. Hamford, Mrs. KENDALL, Hannah, Miss SMITH,

LadyContest, Mrs. CHATTERLEY.

With (4th time,) a new Musical Farce, in 2 Acts, called,

LOVE LETTERS.

The Overture and new Music composed by Mr. Perry.

The Principal Characters by

Mr. LEONI LEE,

Mr. JOHNSON, Mr. OXBERRY, Mr. TAYLEURE,

Messrs. Brough, Ebsworth, Caulfield, Henry, &c.

Mrs. GARRICK,

Messdms. Henry, Smith, Kendall, Wood, Phennick.

and Madame VESTRIS.

Who will introduce two popular Airs, and the comic Duet of "When a little Farm we kept," with Mr. Johnson.—In act 2, a Dance.

To conclude with Shakspeare's Comedy of

Katherine & Petruchio.

(*See Characters in the former page.*)

Theatre Royal, Covent Garden.

Mr. C. Taylor's Night.

This Evening will be performed the Opera of

MONTROSE;

Or, the Children of the Mist.

TheOverture by Mr.Bishop, the rest of the Music composed, selected, and arranged, by Mr. Bishop, Mr. Ware, Mr. Watson, &c.

Earl of Montrose, Mr. CONNOR, Earl of Menteith, Mr. DURUSET
Augus Macaulay, Mr. COMER, Allan Macaulay, Mr. ABBOTT,
Evan Dhu, Mr. HUNT, Donald, Mr. TAYLOR,
Capt. Dalgetty, Mr. LISTON, Marquis of Argyl, Mr. CHAPMAN,
Sir D. Campbell, Mr. EGERTON, Ranald of the Mist, Mr. YATES,
Lewie, Master Longhurst, Sibbald, Mr. Smithson, Colin, Mr. King,
Auchinbrech, Mr.Horrebow, Craneaugowl,Mr.Louis, Sentinel,MrRyalls
Kenneth, Mr. Parsloe, Evan, Mr. Jefferies, Sandy, Mr. Isaacs,
Ellen, Miss APPLETON, Mause, Mrs. STERLING,
Annot Lyle, Miss STEPHENS. Erorcht, Mrs. FAUCIT

The beautiful Scenery will be exhibited as before, and in the course of the Evening the following Songs, Duettos, &c.

Trio, Mess. Taylor, Duruset and Liston, 'Green grow the Rushes O'
Song, Miss Stephens, 'We're a' Noddin.'
Duet, Miss Stephens & Mr. Duruset, 'It was Dunois,'
Song, Miss Stephens, 'November hail cloud.'
Duet, Miss Stephens & Master Longhurst, 'Ah weep not.'
Song, Miss Stephens, 'Charley is my darling.'
Duet, Miss M. Tree and Mr. Pyne, 'O Maiden fair,'
Duet, Mr. Liston and Mr. Pyne, 'Mighty Jove,'
Song, Miss M. Tree, 'An old man would be wooing,'
Song, Mr. Pyne, 'There's not in life so sweet an hour,'
Song, Miss M. Tree, 'Away, deceiver,'
Trio Miss M. Tree, Messrs. Pyne and Liston, 'Step as soft."

To which will be added, the Opera of the

Barber of Seville.

In which will be introduced part of Rossini's and Paesiello's celebrated Musick from "*Il Barbiere di Siviglia.*"

The new Music composed, and the whole adapted to the English Stage, by Mr. Bishop.

Count Almaviva, Mr. JONES, Doctor Bartolo, Mr. FAWCETT,
Basil, Mr. ISAACS, Fiorello, Mr. PYNE, Argus, Mr. MEARS,
Figaro, Mr. LISTON, Tallboy, Mr. KING, Officer, Mr. COMER,
Rosina, Miss M. TREE, Marcellina, Mrs. STERLING.

To-morrow, The Beggars' Opera, &c. Mr. Abbott's Night.

THE
Theatrical Observer:
AND
Daily Bills of the Play.

"*Nothing extenuate nor set down aught in malice.*"

No. 193. *Friday, June* 28, 1822. *Price* 1*d.*

HAY-MARKET.

LAST night there was variety enough. No less than *four* different pieces were performed, viz. *The Bill of Fare, The Wedding Day, Love Letters,* and *Katherine and Petruchio.* In *The Wedding Day,* Mr. TERRY acted *Sir Adam Contest,* in an excellent manner, and received great applause. And Mrs. CHATTERLEY as *Lady Contest,* performed with much spirit, and had her share of the approbation, The *Love Letters* continue to be stolen, snatched, mangled, and converted into nonsense, as before, and terminate without much *affection* on the part of the audience. The comic duet of "When a little Farm we keep," excited some contention about its repetition, which terminated with its being sung again. Mrs. JOHNSTONE and Mr. C. KEMBLE as *Katherine and Petruchio,* gave high satisfaction, and sent away a genteel, but not very numerous audience, in high good humor.

COVENT GARDEN.

MONTROSE with "all the Auxiliaries" and *The Barber of Seville,* were acted last night for Mr. Charles Taylor's Benefit.

The House closes to-morrow evening, on which occasion Mr. WARE, the scientific Leader of the Band, takes his Benefit. We hardly know any one who so skillfully "rubbeth the hair of the horse to the bowels of the cat."

MISS B———.

There is a Police Report which has appeared in different Newspapers, and which relates to a "Mrs. B—," and her daughter "Miss B—," the sister of a *distinguished Actress,* as the Reporter states. We should not have felt it within our province to have taken any notice of this article, were it not for the intimation, the unnecessary and cruel intimation of the connexion of the unfortunate parties with "a distinguished actress," or it happens there are several Miss B's on the Stage, all of whom are involved in the suspicion of being that "Miss B." who has a mother capable of the worst of actions—a mother who is base enough to *dispose of a daughter's virtue!* The respective Miss B's. who are actresses, and who are not involved in this story, must of course, if the name of the real party is not disclosed, come forward to relieve themselves from the imputation which may be cast on their family. We sincerely pity the lady who cannot thus come forward: but let her recollect that if virtuous herself, she has at least, to all appearance, the comfort of possessing a sister, if not a mother, of congenial feeling—and that the public is too generous to cast the slightest obloquy on her.

VAUXHALL.—This Fairy-Land is open to-night to all who would be enchanted. Such as may keep within the illuminated paths may be sure of escaping the powers of darkness. The guardians of the revelry have so exerted their art, that the slices of ham, &c. that were in former times invisible, have become solid and tangible:—and the magical rapacity of other days is now superceded by a very satisfactory transmutation of coin into chickens, &c. &c.

Theatre Royal English Opera House.

WILL OPEN FOR THE SEASON,

On MONDAY NEXT, JULY 1st, 1822.

When will be presented

A NEW OPERATIC DRAMA,

And Other Favorite Entertainments.

The Proprietor has announced that every Opportunity has been embraced to secure an

EFFECTIVE COMPANY,

Amongst which will be found the following:

Mr. BARTLEY. Mr. PEARMAN, Mr. WRENCH,
Mr. EMERY, Mr. BROADHURST,
Mr. WILKINSON, Mr. POWER,
Mr. T. P. COOKE,
Mr. H. PHILLIPS, Mr. ROWBOTHAM,
Mr. J. BLAND, *(from Newcastle)* Mr. GROVE,
Mr. CALLAHAN, Mr. SALTER,
Mr. J. KNIGHT, Mr. JOHNSON, *(from Bath.)*
Mr. BENNETT, Mr. MINTON,
Mr. DOUGLAS, *(from the Theatre Royal, Birmingham)*
Miss KELLY, Miss CAREW,
Miss POVEY, *(from Drury Lane)* Miss CARR,
A YOUNG LADY, *(Pupil of Mr. J. Welsh)*
Mrs. WEIPPART, Mrs. GROVE, Mrs. BRYAN,
Miss HOLDAWAY, Madame FOULON, and
Miss CLARA FISHER,

The Band will be under the Direction of Mr. MOUNTAIN.

Stage Manager, Mr. BARTLEY,

The Melodramatick department superintended by *Mr. T.P. COOKE.*

THE COFFEE-ROOM SALOON

Has been fancifully decorated.

Printed by E. Thomas, Denmark Court, Exeter Change, Strand
Published by C. Harris, 25, Bow Street, by whom orders and communica- are received; and Sold by Chappell and Son, Royal Exchange.

Theatre Royal, Covent Garden.

MR. ABBOTT's NIGHT.

This Evening will be performed

The Beggar's Opera.

Captain Macheath, Madame VESTRIS,
Peachum, Mr. BLANCHARD, Lockit, Mr. EMERY
Filch, Mr. MEADOWS,
Mrs. Peachum, Mrs. DAVENPORT,
Lucy, Miss HALLANDE,
Polly, Miss STEPHENS.
In the course of the Evening VARIOUS SONGS, &c.

To which will be added the Farce of

Husbands & Wives.

Sir Peregrine Peery, Mr. BLANCHARD,
Captain Tickall, Mr. JONES,
Captain Wing'em, Mr. ABBOTT,
Farmer Clover, Mr. EMERY.
Humphrey Grub, Mr. COMER,
Nab, Mr. Jefferies, Grip, Mr. Mears, Burr, Mr. Atkins,
Rose, Miss LOVE, Mary, Miss E. GREEN,
Lady Sarah Peerey, Mrs. FAUCIT,
Dame Briarly, Mrs. DAVENPORT,
Eliza Beaumont, Miss BEAUMONT.

To conclude with the Farce of,

John of Paris.

John of Paris, Mr. JONES,
Grand Chamberlain, Mr. TAYLOR,
Vincent, Mr. DURUSET, Gregory, Mr. MEARS,
Pedro Pots, Mr. LISTON,
Phillip, Mr. J. Isaacs.
Princess of Navarre, Miss HALLANDE,
Rosa, Miss LOVE.

To-morrow, the Antiquary, &c. Mr. WARE's Night.

Theatre Royal, Hay-Market.

This Evening will be performed (8th. time) a Farcical Sketch, called

The Bill of Fare;

Preceded by a New Irish Medley Overture, composed, by Mr. PERRY.
Solomon Strutt, a Provincial Manager, Mr. TERRY,
Samuel Stingo, a Provincial Innkeeper, Mr. OXBERRY,
Hoaxley, Mr. JOHNSON, Type, Mr. WILLIAMS,
Cushion, Mr. TAYLEURE, Robbin Rattletrap, Mr. W. WEST,
Box-keeper, Mr. Ebsworth, Cook, Mr. Ward.
Harry, Mr. C. Jones, John Lump, Mr. Hammond, Hecate, Mr. Coates
Launcelot Gobbo, Archer, and Young Norval, Mr. BAKER,
Loony Mc. T'Wolter, Teague, and Conolly, Mr. LEE, from Dublin.
Duke of Glo'ster, Mr. YOUNGER, Hamlet, Mr. COVENEY,
Ghost of Hamlet's Father, Mr. Brough, Touchstone, Mr. Henry,
Susan Hawthorn, Mrs. JOHNSTON, Rosalind, Miss WOOD,
Cicely Homespun, Madge, Cowslip, Madame La Marquise, Shela,
Mrs: Racket, and Letitia Hardy, Mrs. CHATTERLEY,
Lady Macbeth, Ophelia, Millwood, and Alicia, Mrs. TAYLEURE.
After which, the Play of

THE STRANGER.

The Stranger, Mr. C. KEMBLE
Count Wintersen, Mr. COVENEY,
Baron Steinfort, Mr. YOUNGER,
Mr. Solomon, Mr. WILLIAMS,
Peter, Mr. OXBERRY,
Francis, Mr. BAKER, Tobias, Mr. COATES,
Mrs. Haller, Mrs. W. CLIFFORD,
Countess Wintersen, Miss BOYCE,
Charlotte, Mrs. BAKER,
Maid, Miss SMITH. Annette, Mrs. JONES,
Claudine, Mrs. GARRICK.

With (5th time,) a new Musical Farce, in 2 Acts, called,

LOVE LETTERS.

The Overture and new Music composed by Mr. Perry.
Principal Characters by Mr. LEONI LEE,
Mr. JOHNSON, Mr. OXBERRY, Mr. TAYLEURE,
Messrs. Brough, Ebsworth, Caulfield, Henry, &c.
Mrs. GARRICK,
Messdms. Henry, Smith, Kendall, Wood, Phennick.
and Madame VESTRIS.

Who will introduce two popular Airs, and the comic Duet of "When a little Farm we keep," with Mr. Johnson.—In act 2, a Dance.

THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 194. Saturday, June 29, 1822. Price 1d.

COVENT GARDEN.

The Beggars' Opera, with *Husbands and Wives*, and *John of Paris*, were performed, last night, for the Benefit of Mr. Abbott, Mr. Duruset, &c.—Madame Vestris lent her assistance by representing *Macheath* on the occasion.

This Theatre closes a successful season this evening. It is to be presumed the Managers will not imitate the conduct of Mr. Elliston, in abstaining from addressing to the Public a few words of thanks and leave-taking.

HAY-MARKET.

The Bill of Fare, The Stranger, and *Love Letters*, were the performances, last night. Mrs. W. Clifford, made her third appearance as *Mrs. Haller*, in the second piece. She gave additional proofs of her talents for the Stage, and we consider her to be sufficiently in favour with a London audience, to attempt some other character. Both Mr. C. Kemble as the *Stranger*, and this lady, interested the company in a high degree; but, from several of the inferior parts not being ably supported, the *general effect* was not in unison with the particular feeling created by the two principal characters, and so the play created little enthusiasm.

There is nothing more important, not only to a Drama, but to the leading persons in it, than that those who represent even the most trivial characters, should execute their part with ability. If a man has merely to come in with a message and be seen no more, were he he to do it incorrectly, it would cast a slur upon the whole scene, and assist to destroy that illusion which the higher characters are striving to maintain.

In *Love Letters*, Madame Vestris as *Lizette*, received the usual if not a greater share of applause than on former occasions. Mr. Johnson rather over-acts *La Fleur;* but vivacity does not appear his forte any more than it is that of Mr. Cooper of Drury Lane, whom he somewhat resembles in voice and manner.

Music.—A citizen of Courland, of the name of *Hanson*, has invented an instrument which he calls *Olympicon*, and which to a rare beauty joins the advantage of compassing all the tones of the violin base, violoncello, and the high contre (Haute contre)—All who play

the piano can perform on the Olympicon, and with it a single person may execute a concert,

It has been proved by experiment that if the *Scotch Bagpipes*, were to be played occasionally for a few days in any place infested with *Rats*, they would immediately quit the premises and never return. We know what some of the O. P. gentlemen would suggest from learning this discovery.

THE "JOHN BULL" AND MR. BRAHAM.

The Public has lately seen from Mr. BRAHAM's *Letter* contained in our Wednesday's number, in how unprincipaled a manner the *John Bull* Newspaper has behaved towards him. If the Editor of that debased Paper does not to-morrow do him ample justice by acknowledging the falsehood of the statement relating to *Hayward* the *Robber* having been of Mr. Braham's *acquaintance*, and a *visitor at his house*, it must be considered by every one that there exists on the part of its proprietors a determination to continue to attack and defame any one in private life, in order to form an attractive paragraph. Let them repent, and abandon a method of living that surpasses in atrocity the highwayman's calling.

Mr. KEAN is at Birmingham, where he has been playing his principal characters. He was to act *Lear* this evening for his benefit, being the last night of his appearance at that Theatre. Mrs. BUNN and Miss DANCE have been acting with him. Mr. COOPER is engaged at this Theatre.

Theatre Royal, English Opera House.

WILL OPEN FOR THE SEASON,

On MONDAY NEXT, JULY 1st, 1822.

When will be presented (20th time) the Melo-drama, in 2 acts, called

THE MILLER'S MAID.

The Miller's Maid, Miss KELLY.

After which, (never acted) an entirely New Operetta, to be called

LOVE AMONG THE ROSES;

OR, THE MASTER-KEY.

Principal Characters by

Mr. BARTLEY, Mr. W. BENNETT, Mr. WRENCH,

Mr. J. BLAND, (*from Norwhich*) Mr. WILKINSON, and Miss CAREW.

To conclude with, a Romantic Melo-drama, callad

THE VAMPIRE.

The Vampire, Mr. T. P. COOKE.

We beg to state that *The Theatrical Observer*, which commenced with the opening of Covent Garden Theatre, may be had for the *complete Season*. In future the Paper will be formed into *Parts*, and constitute a *Volume* for the Summer Season, and one for the Winter Season.

END OF THE FIFTH VOLUME.

Printed by E. THOMAS, Denmark Court, Exeter Change, Strand.

Theatre Royal, Hay-Market.

This Evening will be performed

The Beggars' Opera.

Capt. Macheath, Madame VESTRIS,
Peachum, Mr TERRY, Lockit, Mr WILLIAMS,
Filch, Mr. HAMMOND, Ben Budge, Mr. EBSWORTH,
Jemmy Twitcher, Mr. COATES, Crook-finger'd Jack, Mr SAUNDERS
Mat o'the Mint, Mr. BROUGH, Wat Dreary, Mr. HENRY,
Nimming Ned, Mr. MOOR, Robin o'Bagshot, Mr. HEMES,
Harry Paddington, Mr. WILSON, Drawer, Mr. C. JONES,
Mrs. Peachum, Mrs. PEARCE, Lucy, Mrs. JONES,
Polly, by a YOUNG LADY, Pupil of Mr. D. Corri,
Jenny Diver, Miss SMITH, Sukey Tawdry, Mrs. KENDALL,
In Act III. a Hornpipe in Fetters by Mr. Walbourne.

After which (9th. time) a Farcical Sketch, called

The Bill of Fare;

Preceded by a New Irish Medley Overture, composed, by Mr. Perry.
Solomon Strutt, a Provincial Manager, Mr. TERRY,
Samuel Stingo, a Provincial Innkeeper, Mr. OXBERRY,
Hoaxley, Mr. JOHNSON, Type, Mr. WILLIAMS,
Cushion, Mr. TAYLEURE, Robbin Rattletrap, Mr. W. WEST,
Box-keeper, Mr. Ebsworth, Cook, Mr. Ward.
Harry, Mr. C. Jones, John Lump, Mr. Hammond, Hecate, Mr. Coates
Launcelot Gobbo, Archer, and Young Norval, Mr. BAKER,
Loony Mc. T'Wolter, Teague, and Conolly, Mr. LEE, from Dublin.
Duke of Glo'ster, Mr. YOUNGER, Hamlet, Mr. COVENEY,
Ghost of Hamlet's father, Mr. Brough, Touchstone, Mr. Henry,
Susan Hawthorn, Mrs. JOHNSTON, Rosalind, Miss WOOD,
Cicely Homespun, Madge, Cowslip, Madame La Marquise, Shela,
Mrs: Racket, and Letitia Hardy, Mrs. CHATTERLEY,
Lady Macbeth, Ophelia, Millwood, and Alicia, Mrs. TAYLEURE.

With (6th time,) a new Musical Farce, in 2 Acts, called,

LOVE LETTERS.

The Overture and new Music composed by Mr. Perry.

Principal Characters by Mr. LEONI LEE,
Mr. JOHNSON, Mr. OXBERRY, Mr. TAYLEURE,
Messrs. Brough, Ebsworth, Caulfield, Henry, &c.
Mrs. GARRICK,
Messdms. Henry, Smith, Kendall, Wood, Phennick.
and Madame VESTRIS.

Who will introduce two popular Airs, and the comic Duet of "When a little Farm we keep,' with Mr. Johnson.—In act 2, a Dance.

Theatre Royal, Covent Garden.

MR. WARE's BENEFIT,

And Last Night of the Season.

This Evening will be acted the Musical Drama of

The Antiquary.

Caxon, Mr. BLANCHARD, Lovel, Mr. DURUSET
Sir Arthur Wardour, Mr. CHAPMAN,
Edie Ochiltree, Mr. EMERY,
Jonathan Oldbuck, Mr. LISTON,
Lord Glenallan, Mr. CONNOR,
Sweepclean Mr. KING, Robert Mr. ATKINS,
Hector M'Intyre, Mr. ABBOTT,
Saunders Muckiebacket, Mr. FARLEY,
Lieut. Taffril, Mr. JEFFERIES,
Ensign Leslie, Mr. MEARS,
Steven and Patie, Mr. Parsloe and Master Longhurst.
Miss Isabella Wardour, Miss STEPHENS.
Miss Maria Mac Intyre, Miss LOVE.
Miss Griselda Oldbuck, Mrs. DAVENPORT.
Jenny Rintherout, Miss GREEN.
Elspeth, Mrs. FAUCIT.

In the course of the Evening favorite Songs by Miss Stephens, &c. &c.
To conclude with, the Melo-Drama of

Forty Thieves.

Cassim Baba, (the rich Merchant) Mr. ATKINS,
Ali Baba, (a poor Woodcutter) Mr. BLANCHARD,
Ganem, (his Son) Mr. DURUSET,
Mustapha, (the Cobbler) Mr W. FARREN,
Abdalla, (Captain of the Robbers) Mr. CONNOR,
Hassarac, (his Lieutenant) Mr. EGERTON,
First Robber, Mr. COMER, 2nd Robber, Mr. KING,
Robbers—Mess. Norris, Crumpton, George, Mears, Montague, G. Pyne, J. Taylor, Tetts, Watts, Williams, Banks, Batt, Boodle, &c.
Selim, Mr. RYALS, Azib, Mr. VEDY.
Orcobrand, (Enchanter of the Black Rocks and Protector of the Robbers,) Mr. Jefferies. War—Famine—Rapine—Fraud—Mess. Austin, Collet, Louis, Sutton,
Fairy of the Grotto, (Protectress of Ali Baba) Miss BODEN,
Gossamer, Miss R. BODEN, Sylph, Miss H. BODEN,
Cogia Baba, Miss LOVE, Zaida, Miss GREEN, Zelie, Miss SHAW,
Morgiana, Mrs. VINING.